

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION:—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order, to **BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 35.—No. 48.

SATURDAY, NOVEMBER 28, 1857.

PRICE 4d.
STAMPED 5d.

JOHN WEIPPERT'S ROYAL QUADRILLE AND CONCERT BAND.—MR. JOHN WEIPPERT, since he had the honour of conducting the Quadrille Band at the Norwich Festival, has also attended with his celebrated Orchestra at Biggleswade, Bury St. Edmunds, Fakenham, Watlington, Bedford, Cambridge, Swanham, Lord Hastings' (Melton Constable), Lady Sondes', near Dereham, &c., &c.—Address, 21, Soho-square.

WANTED.—An Apprentice in one of the principal Music Warehouses in the Metropolis. Apply, by letter only, to Ewer and Co., 300, Oxford-street.

TO MUSIC-SELLERS.—Wanted by a young man, who has been for some time in a Music Warehouse, a situation as assistant or clerk. First class recommendations from past and present employers.—Address, G. R. A., Post Office, Edinburgh.

DREAMS OF THE PAST.—The last novelty for the Pianoforte. By Frances Hordern. Price 3s. London: J. A. Novello, 69, Dean-street, Soho, and 35, Poultry.

BRIGHTON.—Monsieur Edouard De Paris' Concert, at the Newburgh Rooms, on Tuesday evening, December 1st. Miss Stabach, Madame Ourati, Mr. Tennant, and Herr Deck. Concertina, Signor Regondi; Violoncello, M. Pague; Pianoforte, M. Edouard de Paris. Conductor, Herr W. Ganz. Seats to be secured at Wright's Music Warehouses, Brighton.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA. Friday, December 11th, Handel's MESSIAH. Vocalists—Madame Rindersdorff, Mrs. Lockey, Mr. Lockey, and Mr. Weiss, with orchestra of 700 performers. Tickets, 3s., 5s., and 10s. 6d. 6, Exeter Hall.

REUNION DES ARTS.—THE NEXT SOIRÉE MUSICAL will take place on Wednesday, December 16th, at 76, Harley-street. Tickets can be had at Messrs. Boosey and Son's, and Ch. Goffrie's, 61, Margaret-street, Cavendish-square.

THE QUEEN'S CONCERT ROOMS, HANOVER-SQUARE.—Under the patronage of the Right Honorable the Earl of Westmoreland.—Miss Louisa Van Noorden's GRAND EVENING CONCERT will take place on THURSDAY, DECEMBER the 3rd, 1857, to commence at 8 o'clock, when she will be assisted by the following eminent artists:—Miss Louisa Vining, Miss Löffler, Miss Ada Löffler, and Miss Louisa Van Noorden, Mr. Charles Brahm, Mr. Elliot Galer, and Herr Richard Deck. Violin, Herr C. Goffrie; Piano, Mr. E. Van Noorden and Pupil. Conductors, Messrs. Francesco Berger and Frank Mori. Stalls, 10s. 6d.; Unreserved, 7s.; Tickets, 5s.—To be had at the principal Music-sellers; and of Miss Louisa Van Noorden, 115, Great Russell-street, Bedford-square.

CRYSTAL PALACE.—MR. CHARLES EDWIN HIRST will perform on the Grand Piano in the New Concert Room, Tuesdays and Fridays, at half-past two. Programmes to be had at the Crystal Palace.

CRYSTAL PALACE.—MOZART CONCERT.—Saturday next, December 5th, being the anniversary of the death of Mozart (1792), the music for the usual Saturday Concert will be selected exclusively from the works of that great master. The programme will include the Symphony in G minor; Fantasia in G minor, pianoforte solo; "Non temer," cantata for soprano, orchestra, and piano obligato; selection from Don Giovanni, &c., &c. Vocalists—Miss Stabach and Mr. Santley. Pianoforte—Herr Pauer. Conductor—Mr. Manns. Open at twelve, Concert at half-past two. Admission, Half-crown; Children under twelve, One Shilling.

PROFESSOR WILJALBA FREKELL.—WILLIS'S ROOMS, King-street, St. James's. EVERY EVENING. Professor WILJALBA FREKELL, Physician to Her Majesty the Empress of Russia, begs to announce that his new and original entertainment, performed without the aid of any apparatus, and entitled TWO HOURS OF ILLUSION, will take place every evening. To commence at Eight, and terminate at Ten o'clock. Stalls, 5s.; unreserved seats, 2s. 6d. Places may be obtained at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

PROFESSOR WILJALBA FREKELL.—MORNING PERFORMANCE on SATURDAY, December the 5th, to commence at Half-past Three, and terminate at Five o'clock. Stalls, 5s.; unreserved seats, 2s. 6d. Places may be secured at Mr. Mitchell's, Royal Library, 33, Old Bond-st.

HER MAJESTY'S THEATRE.

GREAT CLASSICAL CONCERTS.

A HAYDN NIGHT.
A MOZART NIGHT.
A BEETHOVEN NIGHT.
A MENDELSSOHN NIGHT.
AND
A WEBER NIGHT.

M. JULLIEN has the honour to announce that in consequence of the great number of persons unable to obtain admission during the last performances of the "Indian Quadrille," he has made arrangements to postpone his departure for the provinces, and to give a few more concerts at Her Majesty's Theatre. The great and unprecedented success attending the "Indian Quadrille," and the other works lately produced, has prevented M. Jullien giving those classical nights which he was the first to introduce to the English public, and which have always been received with such distinguished favour by musical amateurs and the public generally.

In order to comply with the repeated requests of his numerous patrons, M. Jullien has arranged for a SECOND SERIES OF CONCERTS, which must necessarily be of very limited duration, owing to his departure on his provincial tour shortly before Christmas. They will commence on Tuesday, December 1st. It is M. Jullien's intention to give, during their continuance, a "Haydn Night," a "Mozart Night," a "Beethoven Night," a "Mendelssohn Night," and a "Weber Night." On these occasions, the first part of the Programme will be selected solely from the works of one of these great Masters. The second part will be varied as usual.

M. Jullien has the satisfaction of announcing that he has succeeded in retaining the services of that popular vocalist Madlle. Jetty Treffz. At the close of this Second Series of Concerts, Madlle. Jetty Treffz will leave London for Vienna. M. Jullien having been unable to induce her to stay, even for his Provincial Tour. Soloists of the highest celebrity are also engaged for each of the Classical Nights, including the celebrated pianiste Miss Arabella Goddard, and the Hungarian artiste M. Edouard Remenyi, solo violinist to Her Majesty.

The magnificent decorations which were prepared for the Bal Masqué will remain during the continuance of these Concerts. The whole theatre will be ornamented with wreaths and garlands of flowers in gold, silver, and colours. These decorations have been prepared by Messrs. Chabot and Co., who were charged with the decorations for the grand ball at the reception of the Emperor Napoleon III., at Stuttgart, and who were engaged, at a great expense, for the express purpose of arranging at Her Majesty's Theatre a display which will be seen for the first time in this country.

M. Jullien feels confident that he will receive, for his Second Series of Concerts, a continuance of that distinguished patronage and support which have already been so freely accorded to him.

HER MAJESTY'S THEATRE.—M. JULLIEN has the honour to announce that his GRAND ANNUAL BAL MASQUE will, this year, take place at Her Majesty's Theatre, on MONDAY, November 30. The Orchestra will comprise 110 musicians. Conductor—M. Jullien. No one will be admitted except in evening dress or fancy costume. This regulation will be strictly adhered to. The whole theatre will be ornamented with garlands and wreaths of flowers in gold, silver, and colours. For this purpose Messrs. Chabot and Co., who were charged with the decorations for the grand ball at the reception of the Emperor Napoleon III., at Stuttgart, have been engaged at a great expense, and will arrive in England expressly to arrange, at Her Majesty's Theatre, a display which will be seen for the first time in this country. Tickets for the ball, 10s. 6d. The prices of admission for spectators (for whom the audience portion of the theatre will be set apart) will be—Dress circle, 5s.; Gallery stalls, 2s. 6d.; Gallery, 1s. 6d. Private boxes from 23s. and upwards. Tickets for the ball, places, and private boxes, may be secured at the Box-office of Her Majesty's Theatre; of the principal Librarians and Music-sellers; and at Messrs. Jullien and Co.'s, 214, Regent-street. The doors will be opened at Half-past Nine, and the Dancing commence at Half-past Ten. Refreshments will be supplied during the evening by M. Epitoux, of the Opera Colonnade, and at One o'clock the Supper will be served.

HANDEL AND HIS CONTEMPORARIES.—Mr. Salaman's New Concert-Lecture, with Vocal and Instrumental Illustrations of a highly interesting character, on Monday evening next, the 30th inst., at the Marylebone Institution. Eight o'clock precisely. Tickets, 1s. and 2s.

MISS JULIA ST. GEORGE'S SONGS.—Sung by her in "Home and Foreign Lyrics." The most attractive entertainment of the day—vide public press. The whole of the music by J. F. Duggan, Hartmann and Co., 88, Albany-street, N.W., and all Music-sellers.

NEW PIANO MUSIC, by STEPHEN HELLER.—"Im Wald und Flur," *Troisième Suite de Promenades d'un solitaire*, Op. 59. In six numbers.—London: We sel and Co., 18, Hanover-square.

JUST PUBLISHED—"Forgive and Forget," sung by Mr. Elliot Galer, 2s. 6d. Also, "Oh, could that lovely smile be mine," composed by Denny, 2s. The same for Voice, Piano, and Clarinet, or Flute, Violin, Viola, or Violoncello, 2s. 6d. G. André Augener, 4A, Tottenham-court-road.

NEW SONGS, by J. DÜRRNER.—Just published, "Land and Sea," and "The Kelpie's Bride." Also, recently published by the same composer, "Rosebuds on thy grave are drooping." London: R. Mills and Son, 149, New Bond-street.

"HOME, SWEET HOME,"—Transcribed for Piano by H. W. VINCENT WALLACE, 3s. "A charming addition to Mr. Wallace's embellished airs." A list of W. Vincent Wallace's latest and favourite productions may be had gratis and postage free.

IL TROVATORE and LA TRAVIATA, complete for pianoforte solo, superbly bound in green and gold 6s. 6d. each, forming the handsomest Christmas volumes that have appeared. Also the same Operas, in inferior binding, 6s. each. Boosey and Sons' Editions must be ordered.—24 and 28, Holles-street.

LA TRAVIATA VALSE, by MONTAGNE.—The only popular Valse on this celebrated opera. Second edition, illustrated in colours, 4s. Band parts, 5s. Boosey and Sons, 28, Holles-street.

"WHO SHALL BE FAIREST,"—New Ballad, by Charles Mackay and Frank Mori. Sung with remarkable success by Sims Reeves. Price 2s. 6d. Boosey and Sons, 28, Holles-street.

"THE DRIPPING WELL," by Mr. Gollmick, performed recently by the author at the Réunion des Arts, and rapturously encored. "This is one of the most elegant and popular of Mr. Gollmick's compositions." Price 3s. Boosey and Sons, 28, Holles-street.

SONG.—"Heartfelt Words and Tender Smiles," 1s. 6d. Published by COCKS and CO. Also, for four voices, "Salve Regina, 6d., Hymn "Te Lucia," and "Alma Redemptoris," 9d., Published by NOVELLO. May be had of the composer, B. Joesbury, Professor of Music, Cheltenham, by a remittance of postage stamps to the amount.

NEW PIANOFORTE MUSIC BY BRINLEY RICHARDS.—The Farewell, Romance; Serenade; Warblings at Eve, Romance; In Absence, Romance; The Fairies' Dance; The Echo Nocturne;—2s. each. Marie, 3s.; La Fête de la Reine, grand duet, 4s.; The Vision, 2s.; The Angel's Song, 2s.; Recollections of Wales, 12 numbers, each 3s., &c.

MARCH, &c., from OBERON, 3s., Rossini; the beautiful Prayer from *Mose in Egitto*, sung at the Crystal Palace Concerts, arranged for the piano by George Frederick West, 2s. Just published, by the same author, Vesper Hymn, 3s.; Cujus Animam, 3s.; Sound the Loud Timbrel, 2s. 6d.; Benedictus, Mozart, 2s. 6d., &c.

AT MR. WRIGHTON'S BALLAD CONCERTS at the HANOVER-SQUARE ROOMS, the following songs, sung by Mr. Wrighton and Mrs. E. F. Inman, were warmly encored, viz., "My Mother's gent: word," 2s. 6d.; Oh, dearest, cease repining, 2s.; "Truth in Absence," 2s.; "You need not come courting," 2s.; "Her bright smile haunts me still," 2s. 6d.; "The Lover's Letter box," 2s. 6d. Published by Robert Cocks and Co., New Burlington-street, London, W., and may be had of all Music-sellers.

PIANOFORTE DUETS.—Trovatore, 6s. La Traviata, 5s. Ernani, 5s. Rigoletto, 5s. Nino, 5s. Les Huguenots, 7s. 6d. Lucia, 6s. Lucresia Borgia, 5s. Boosey and Sons' new and cheap edition. In green cloth volumes (gilt letters), each containing from twelve to twenty of the most popular airs. Post free. Boosey and Sons, 24 and 28, Holles-street.

MADAME OURY'S "LA MIA LETIZIA," the most popular of her late compositions for the pianoforte, price 3s.; also Annie Laurie, 3s.; the Bontick Polka, 2s.; and three grand fantasies on Il Trovatore, Rigoletto, and La Traviata, 4s. each. All by Madame Oury. Boosey and Sons' Musical Library, Holles-street.

"THE MAUD VALSE," by LAURENT, performed before the Queen, at the Ball given by the Prussian Ambassador; also performed twice at Her Majesty's last State Ball, and, at the request of her Majesty, frequently repeated during the evening.

"If proof were wanting that even the sentimental songs of Balfe—owing to their peculiarly tuneful character—might successfully be turned into dance music, M. Laurent would have supplied it in this very pleasing waltz, which is founded upon the universally popular (thanks to Mr. Sims Reeves) 'Come into the garden, Maud.'"—*Musical World*.

Price 4s., beautifully illustrated in colours.

BOOSEY and SONS' Musical Library, 28, Holles-street, London.

"THE REASON WHY."—Poetry by J. P. DOUGLAS. Music by G. A. MACFARREN. Sung with unbounded applause by Miss Louisa Vining at the concerts in the Philharmonic Hall, Liverpool. "The eminent composer whose name is attached to this ballad is acknowledged to be the first English musician of the day, nor will the present publication detract from his reputation. The melody is varied and rich, while the accompaniments are singularly effective yet simple."—*Wide Carmarthen Journal*, April 17.

TO ORGANISTS.

"PARTANT POUR LA SYRIE," with Introduction and Variations for the Organ (dedicated to E. T. Chipp, Esq.) by W. Haynes, organist of the Abbey Church, Malvern. Price 4s. J. A. Novello, 60, Dean-street, Soho.

NOTICE to the MUSIC TRADE, Professors and Teachers of Music, and Importers of Foreign Music.—Messrs. Robert Cocks and Co., of New Burlington-street, London, beg to state that they have purchased the copyright of the following COMPOSITIONS for the PIANOFORTE, by W. Krüger, viz.:—*La Harp Eolienne*, Op. 25; *La Resignation*, Op. 20; *Souvenir de Darmstadt*, for 2 and 4 hands, Op. 34; *Le Chant de l'Agonisant*, Op. 35; *Agathe*, Op. 39, No. 1; *Les Adieux des Montagnes*, Op. 39, No. 2; *La Sereñata*, Op. 41; *Caprice on the Sturm Galop de Bilse*. All persons selling any copies of the above-mentioned works in this country, or in its colonies or dependencies, other than those published by Robert Cocks and Co., will be liable to an action at law, under the provisions of the International Copyright Act.—Nov. 21, 1857.

LAMBERT & CO'S Patent Repeater Check Action Pianofortes and Patent Regulating Hopper, 814, Oxford-street, for touch, tone, and durability are not to be excelled. Made expressly for extreme climates. N.B.—Pianofortes taken in exchange, tuned, and lent on hire.

PIANOFORTES.—DEWRANCE'S COMPENSATING PIANO may now be seen at the depot, 83, Soho-square. By the application of this principle a heavier string can be used, the result of which is, that the full power of a grand is obtained from a cottage instrument, at the same time the wires and the frame on which they are strung expand and contract with change of temperature equally and together, so that the necessity for frequent tuning, as in the ordinary instrument, is entirely obviated. For fulness and roundness of tone, with extraordinary powers of modulation, these instruments are quite unequalled, at the same time the price is no higher than that of an ordinary piano.

THE MUTUAL LIFE ASSURANCE SOCIETY, 39, King Street, Cheapside, London. Established 1834. CHARLES INGALL, Actuary. This is a purely Mutual Life Assurance Society, with a capital of more than £300,000, invested in Government and Real Securities, created entirely by the steady accumulation of the Premiums, and all belonging to the members. The assurances in force are £1,300,000, and the income £60,000 per annum. The last report, detailed prospectuses, and forms of proposal, together with the list of bonuses paid on the claims of the past year, and the general cash account and balance sheet of the Society to the 31st December last, will be given on a written or personal application. The friends of the Society, and the general public, are respectfully advised that any assurances effected within the present year will have the advantage of one year in every annual bonus.

ANOTHER TESTIMONIAL IN FAVOUR OF

DR. LOCOCK'S PULMONIC WAFERS.

From Mr. A. Scott, 42, Trongate, Glasgow. "I am glad to say that the demand for Dr. Locock's Pulmonic Wafers, has commenced this season very briskly. I believe I keep in stock every cough medicine which has been advertised, either in time past or present, but there is not one of them which has gained the same popularity as your Wafers. In severe coughs, asthma, and where there is a tendency to consumption, the working classes and others who cannot well afford it prefer to pay 2s. 9d. for a box of Pulmonic Wafers to boxes of similar size which can be got for a smaller sum. I think this is an unmistakable proof of their efficacy." A SCOTT.

DR. LOCOCK'S PULMONIC WAFERS give instant relief and a rapid cure of asthma, consumption, coughs, and all disorders of the breath and lungs.

To SINGERS and PUBLIC SPEAKERS they are invaluable for clearing and strengthening the voice. They have a pleasant taste. Price 1s. 1½d., 2s. 9d., and 11s. per box. Sold by all druggists.

AN ATLAS GRATIS WITH THE DISPATCH.

ON AND AFTER SUNDAY, OCTOBER 4th, 1857,

each Copy of the DISPATCH will be accompanied with a Coloured Map, or the PLAN of a principal Town, so as to furnish to each Subscriber, GRATIS, a most Comprehensive, Complete, and useful Atlas.

The size of the Engravings will be that of one page of the Newspaper. Six Maps, in each year, will be of double the size.

It is hoped, in the course of a short time, that the DISPATCH ATLAS will contain more names and positions of places than any other English publication of the kind. The counties will be given separately, and, where large, divided. Within the first four months, INDIA will be more accurately and completely delineated, in a Series of NINE MAPS, than in any British Atlas.

The names of the artists will be the best guarantee for perfect accuracy. The engravings will be in the highest style of art, involving a cost of MANY THOUSANDS OF POUNDS.

Mechanics' Institutes, Educational Establishments, Hotels, Reading-rooms, and Coffee Houses will, in possessing the DISPATCH ATLAS, be supplied with a daily want.

The DISPATCH ATLAS will be forwarded gratis with the Paper at the usual price—6d. per copy, or 6d. stamped.

The Friday Evening Edition may be received in the most distant parts of the Kingdom on Saturday morning.

Office, 139, Fleet-street, London.

REVIEWS.

MADRIGAL—"BUSY, CURIOUS, THIRSTY FLY." The words extemporised by W. Oldy, on the occasion of a fly drinking out of his glass. The music composed by G. W. Martin.

Prize Glee—"NOW THE GOLDEN MORN." Composed by G. W. Martin.

Prize Glee—"IS SHE NOT BEAUTIFUL." Composed by G. W. Martin.

Prize Glee—"SWEET MINSTREL OF THE WOODS." Composed by G. W. Martin.

Prize Glee—"ADIEU, SWEET PEACE." Words by E. Fell. Music by G. W. Martin.

Prize Glee—"ALL HAIL! THOU QUEEN OF NIGHT." Composed by G. W. Martin.

THE above pieces are written with ability, but are wanting in character. Our glee composers seem now to overlook the fact that the first charm in part-music, as in music for single voices, must proceed from melody. Without well-defined melodious phrases, neither vocal nor instrumental music, however cleverly conducted, can stand. The glees of the late Sir Henry Bishop owe their popularity to the freshness and rhythmical character of their principal themes. Mr. Martin has evident talent for harmony, and that he is not destitute of the faculty of melody is plain from the opening of the madrigal, "Busy, curious, thirsty fly,"—and from certain isolated passages in more than one of his glees. But he must remember that in glee-writing *c'est le premier pas qui coute*. The impression made by the first melody is half the battle. Mr. Martin should study "Mynheer van Dunk" and other such masterpieces. In these models of the glee form he will find good melody and good harmony in equal abundance.

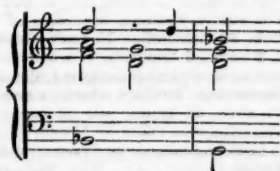
"MAGNIFICAT" and "NUNC DIMITTIS" for Four Voices, with an Accompaniment for Organ or Pianoforte. Composed by Edwin H. Harper, Organist of Christ's Church, Market Drayton.

Regarded simply as an exercise, these compositions might be praised for considerable evidence of talent, and allowed to pass. But we think Mr. Harper did wrong to print them, since he will, no doubt, write things much more worthy of publicity. Chords, progressions, and sequences, in music, should be only the means to an end; but Mr. Harper seems to think they are enough for all purposes. We look in vain through his "Magnificat" and "Nunc Dimittis" for a single well-defined phrase. The fugues, or rather *fugati*, in the former are very lame, nor are their subjects at all new. We are aware that to be a master of the fugued style is a great matter, and that a hundred essays may be made before a decent fugue is produced. To make such essays is commendable, but to publish them is, to say the least, unwise.

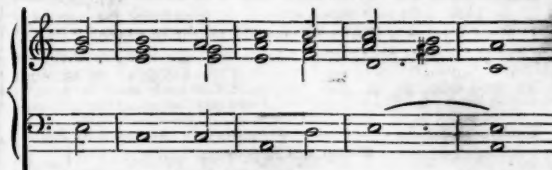
Mr. Harper's harmony often stands in need of revision—as (to pick out an example or two) in page 1, line 2:—



where the addition of the note D is evidently objectionable; in page 2, line 3:—



which speaks for itself; in page 7, line 3:—



than which nothing can be more unorthodox; and in page 9, line 2:—



which involves a confusion of keys. We might multiply such instances; but Mr. Harper will, perhaps, do that for himself.

No. 1—"WHEN WE SIGH FAREWELL." Written by John Ellison, Esq. Composed by M. Enderssohn.

No. 2—"I THINK THEE NEAR"—Song. Composed and dedicated to the Lady Sarah Lindsay, by M. Enderssohn.

No. 3—"LITTLE WILLY," sung by Christy's Minstrels. Written and composed by H. Millard.

No. 4—"ARE YOU COMING, BONNIE ANNIE?" By George Linley.

No. 5—"LEONORE"—Ballad. Written and composed by H. Millard.

No. 6—"ONLY TO THEE." Poetry by Frederick Osmond. Composed by Clayworth Hall.

No. 7—"FAREWELL"—A Song. The poetry by Frederick Osmond. The music composed for and dedicated to the Misses Shaw, by Clayworth Hall.

No. 8—"THE SABBATH BELLS OF ENGLAND"—Words by Thomas Gof. Music by Seaton Hall.

No. 9.—Havelock to his Warrior Band—"ON! ON! MY BRAVE BAND OF HEROES!" Words by D. M. Aird, author of the new cantata, "The Freemason's Secret." Music by I. Browne. Dedicated to General Havelock.

No. 10—"BATTLE CRY"—By James Orton, Esq. Music by R. P. Stewart, Mus. Doc.

No. 11—"TWO HYMNS"—Written and published for the Society of New College, Oxford, by the Rev. Cohen Adams, M.A.

Nos. 1 and 2 are both graceful, but "I think thee near" is the most original and the best. The words are unaffected, the melody is catching, and the accompaniment, in chords, anything but common-place. By the way, have we to thank our popular soprano, Mrs. Enderssohn, for these pretty songs?

Nos. 3, 4, and 5, are much of a colour, rivalling each other in insipidity. Mr. Millard's ballads are the most harmless.

Nos. 6, 7, and 8, are better in all respects. Mr. Clayworth Hall has a graceful vein of melody, and his companion, Mr. F. Osmond, is a poet worthy to associate with his (Mr. Clayworth Hall's) muse. Some part of the song "Farewell," and especially the opening phrase, might be signed "Balfie." "Only to thee," has also some good points.

"The Sabbath Bells," of Mr. Seaton Hall is pretty, and the church bells are merrily imitated in the symphony.

No doubt Sir Henry Havelock will have a hundred songs dedicated to his achievements, and if none of them is less spirited than No. 9, the contribution of Mr. T. Browne, there will be little cause for grumbling.

Still more spirited is Dr. Stewart's "Battle-Cry," No. 10, which, though our great Indian General's name is not forced into connection with it, would not dishonour such an alliance.

No. 1 of No. 11 is a metrical version of "Te Deum Laudamus," set to the theme of the middle movement, of one of Beethoven's sonatas, Op. 14, transposed from C into G, and otherwise modified for the purpose. We cannot approve of such appropriations. Against No. 2 of No. 11—"A Hymn of Thanksgiving," set to one of the corales of Luther—the same objection does not hold.

"THE BRIDAL SCHOTTISCHE." By Clayworth Hall.

If Mr. Clayworth Hall's "Farewell" might be signed "Balse," his lively "Bridal Schottische" might, with no less propriety, be signed "Jullien." It is not often that the talent of an amateur is found to bifurcate thus felicitously.

Hand-book for the Oratorios—"JEPHTHAH." Arranged by John Bishop, of Cheltenham.

This forms No. 17 of the "Handbook for the Oratorios," the publication of which is progressing with singular expedition. Handel's friend and biographer, Mattheson, complains that, though anxious to obtain some recently published songs and harpsichord pieces of the great master, he was unable to accomplish his desire in consequence of the high prices attached to them. What would he have said had he lived in these times of cheapness, when the vocal score of an entire oratorio may be obtained for two shillings?

- No. 1—"SERENADE;" for the pianoforte.
- No. 2—"THE FAIRIES' DANCE;" Brilliant Morceau de Salon for piano.
- No. 3—"THE FAREWELL;" Romance, for piano.
- No. 4—"THE ECHO;" Nocturne.
- No. 5—"IN ABSENCE;" Romance.
- No. 6—Brilliant Morceau de Salon for piano.

Composed by Brinley Richards.

In the above little pieces we recognise many of those attractive characteristics for which the *musique de salon* of Mr. Brinley Richards is almost invariably distinguished. Each in its way is elegant—each has an individuality that contrasts it with its companions—and while all are effectively written for the instrument, there is not a single passage in any one of them that offers difficulties beyond the reach of performers of the most ordinary mechanical proficiency. As nothing beyond the qualifications enumerated is aimed at by the composer, we have done all that is required of us in enumerating them.

SHEFFIELD.—(From our own Correspondent.)—Had the lessee of the Theatre Royal been aware that Mr. Strauss and the Queen of Spain were open to an engagement (as suggested a fortnight ago by the editor of the *Musical World*), no doubt he would have endeavoured to come to terms with such unquestionable stars. As it is, Richard Wagner might be retained for the leading part in the musical (!) farces of *Lohengrin* and *Tannhäuser*. These matters are for the consideration of the *Zukunft*. We doubt, however, whether even these astounding novelties would draw greater houses than the performances of Mr. Willert Beale's troupe when the *Bohemian Girl*, *La Sonnambula*, *Traviata*, and the last scene of *Il Trovatore* were given. Despite the rough November weather, thick fogs, and the usual murky atmosphere of "Blade-land" (compared with which the skies of London are Italian), Mr. Sims Reeves sang magnificently. Although at first apparently labouring under a slight hoarseness, his energy soon surmounted the difficulty, and a perfect storm of applause succeeded his "You'll remember me," of which he was compelled to repeat the last verse, by a call of "encore" from stentorian lungs that would take no denial. "The fair land of Poland" was also delivered with *verve* unsurpassable. Mad. Borchardt pleased very much as Urline, although she took the finale at slower time than we have been accustomed to hear it. Sig. Pierini was the Count, Mr. Bartleman, Devilshoof; Mdle. Sedlatzek, the Gipsy Queen. The introduction to "The heart bowed down" was so well played by the clarinet as to elicit a distinct round of applause. The *Sonnambula* (slightly excised) was given in Italian, Madame Gassier producing enthusiasm in the finale. M. Borchardt was Rodolpho, and sang the music correctly. Mr. Sims Reeves, as Elvino, was rewarded by the heartiest plaudits, both for his singing and acting. The *Traviata* being produced for the first time in Sheffield, attracted a large audience (the greater part ladies), who appeared to sympathise with the woes of the consumptive *lorette*. The last scene of *Il Trovatore* was added, Mr. Sims Reeves singing the "Ah, che la morte," and being called on afterwards to receive a final tribute of approval. The band and chorus comprised many members of the Royal Italian Opera. Sig. Stanzieri was conductor.

ON THE PERFORMANCE IN BERLIN OF WORKS BY HANDEL.

(From the Berlin "Echo.")

THE last, and so highly successful, performance by the Singacademie of G. F. Handel's *Alexander's Feast*, was got up in aid of the funds for the monument to be erected to this celebrated musician, in his native town, Halle.

The educated inhabitants of Berlin, when compared with those of other capitals, enjoy the reputation of especially fostering classical music; Berlin was, on the present occasion, bound all the more to justify this reputation, since the object proposed was to raise a visible monument to an immortal German master, in his own country; Berlin was bound still more to do so, as the capital of a country in which Halle, Handel's birth-place, is situated.

England has adopted Germany's great son; the works of the immortal master have become in England the property of the people, and it was but a short time since that the grand performance of some of his works in the Crystal Palace excited the interest of the whole nation; in Berlin, the reputed seat of real artistic taste, it was not possible to fill the room at a concert given in a manner worthy of the work, and which was got up for the purpose of aiding in the erection of a monument to a master, whose productions every young musician must still make part of his course of study. The material object of the concert was, incredible as the assertion may sound, not attained, on account of *want of sympathy* with it, and among the audience, who scarcely half filled the room, there were but few Berlin musicians.

But let us turn from this fact, which is not calculated to place the taste of the Berlin public in a very favourable light, and let us glance back at the former performances in Berlin of Handel's works, and, more especially, of *Alexander's Feast*.

Up to the year 1786, Handel was, as a composer, almost entirely unknown to Berlin, at least for the great majority of the public, for neither operas nor oratorios of his composition had then been publicly executed there; it was only in private circles, particularly at the court concerts of the Prince of Prussia (afterwards King Friedrich Wilhelm II.), that Handel's works were performed.

Zelter, who had enjoyed the privilege of being present at some of these performances, speaks of them with ecstasy, and describes the profound impression produced on him the first time he heard Handel's music. The first public performance, in Berlin, of a work by Handel, was that of *The Messiah*, in the Garrison Church, on the 19th May, 1786. This performance, too, was started by the art-loving Prince of Prussia, who charged Captain von Massow, a thorough connoisseur, with all the arrangements. Strange to say, the musical direction of this grand undertaking was not confided to a Berlin artist, but to Johann Adam Hiller, from Leipzig, who had rendered himself very popular by his operatic compositions.*

Although a beginning had been made by this performance, a long series of years elapsed ere a second work by Handel was given in Berlin; this was *Alexander's Feast*, performed by the Singacademie, on the 13th October, 1807, that is, as nearly as possible, fifty years previous to its last performance. Zelter got it up in honour of his deceased wife (a distinguished singer), in the rooms of the Royal Academy of Art, where the members

* The Chapelmaster, Johann Friedrich Reichardt, was, it is true, absent on leave, but still it appears strange there should not have been in all Berlin an artist to whom the direction of the work could be intrusted. Hiller has published a description of this grand performance. The orchestra was very strong, consisting of 38 first, and 37 second violins, 18 viola, 23 violoncellos, 15 double-basses, 10 bassoons, 12 oboes, 12 flutes, 8 horns, 6 trumpets, 3 trombones, and 2 kettle-drums. The chorus was weak, being composed almost wholly of the choristers of the Berlin and Potsdam schools, numbering altogether only 37 sopranos, 24 altos, 26 tenors, and 31 basses. The text was sung in Italian. The solos were taken by Herren Conciolini, Tosoni, Mad. Carracca (who introduced an air by Traetta, with *obligato* oboe accompaniment), Madlle. Eichner; Alt: Herr Bellaspica, Coli, Mad. Liberati; Tenor: Herr Grassi; Bass: Herr Franz.

of the Singacademie then met. Schadow's bust of Julie Zelter, and the younger Schadow's picture—*Saint Cecilia instructing Julie Zelter in music*—were exhibited on the occasion. Both these works are still in possession of the Singacademie, the bust being placed in one of the boxes, and the picture hung up in the room called, from the fact, the Cecilia Room. The chorus at this first performance of *Alexander's Feast*, consisted of sixty-eight sopranos, forty-one altos, thirty-five tenors, and forty basses. Of the artists engaged, the following are still alive: Mdle. Sebald (now Madame Bischof Ritschel, and then an admirable singer); Mdle. Marcuse (at present Madame Gedicke); Mesdles. Ernestine Woitas and Constanze Blanc (both in their time admirable singers, and two of the oldest honorary members of the Singacademie, having belonged to it from its foundation); Mdle. Adelaide Zelter (now Madame Rintel); Mesdles. Weinhaus and Julia Krüger; Herr Ritschel (now Evangelical Bishop); and Herr Hellwig (Royal *Geheimer Justizrath*). The orchestra does not appear to have been very strong, and consisted partly of amateurs; among all those engaged, Herr Kelz, Royal Chamber Musician, is, probably, the only one still alive.

But let us allow Zelter himself to speak about this first performance. He says:

"The music began to-day, immediately after five o'clock, with the 'Et in terra pax,' by Fasch. Professor Hartung, as first director, then read a short speech explanatory of the solemnity, and in praise of the object of it. After this speech, Herr Schadow displayed to the whole audience, and under a very beautiful artificial light, the bust and picture of Julie Zelter, who died on the 16th March, 1806. At six o'clock, the performance of *Alexander's Feast* commenced and went off very well. Between the first and second part there was a pause. During the second part the bust was placed in the niche destined for it, in the Round Room,* opposite the bust of the late Herr Fasch. The two rooms of the academy were brilliantly lighted up. At the conclusion of *Alexander's Feast* the entire company passed from the Great Room into the Round Room, and, dividing themselves into four choruses, around the newly-erected bust, sang as a finish to the solemnity the 'Cum sancto spirito,' for sixteen voices, from Fasch's mass."

Ever since this performance, Handel's works have always been very popular in the Singacademie, and presented by that society almost exclusively to the Berlin public. It is true that Spontini got up several performances of Handel's works, but it was mostly in co-operation with the Singacademie. Of the other associations, Stern's Gesangverein, as far as I know, has been the only one to produce any of Handel's works. It introduced to the public in 1854, and again in 1855, Handel's fine composition, *Israel in Egypt* (first performed by the Singacademie in 1831). Besides the performance already mentioned of *Alexander's Feast*, that work was also executed by the Singacademie on the following occasions: On the 27th Feb., 1821, at the inauguration of the concert-room, in the Theatre Royal, under the direction of Spontini and Zelter; then, on the 28th Feb., 1828; the 17th Sept., 1828, on the occasion of the Meeting of German Naturalists; the 4th Nov., 1830; the 23rd Jan., 1834; the 15th March, 1838 (in the concert-room, for the benefit of the poor, under the direction of Spontini, and in conjunction with the Singacademie); the 22nd Nov., 1843; the 25th Nov., 1846; the 18th July, 1849 (only with pianoforte accompaniment, given gratis); the 7th Dec., 1853; and the 1st Nov., 1857. Altogether, therefore, at least, as far as I know, the work has been given twelve times in the fifty years. The other works of Handel, executed by the Singacademie, are: 1. *The Messiah* (first performed by the Singacademie, on Good Friday, 1823, so that it had reposed for thirty-six years since the first performance, but, down to the latest date, has been repeated about thirteen times); 2. *Judas Maccabæus*, first executed by the Singacademie, on the 29th March, 1814, for the benefit of the wounded soldiers (performed altogether ten times); 3. *Joshua*, first performed on the 27th June, 1827 (given altogether twice); 4. *Samson*, the 13th Nov., 1828 (given eight times); 5. *Jephtha*, the 2nd April, 1829 (given only once);

* This Round Room seems to have formerly been of a different shape, and is, if I am not wrong, the entrance, where the clock now hangs.

6. *The Dettingen Te Deum* (given twice, the first occasion being the 13th Jan., 1831*); 7. *Israel in Egypt*, the 8th December, 1831 (first given, though only once, by the Singacademie, but, as mentioned above, performed twice by Stern's Gesangverein); 8. *Solomon*, the 22nd Nov., 1833 (given in all three times); 10. *Belshazzar*, the 22nd November, 1834 (given twice); 11. *Athalie*, the 12th November, 1835 (given only once); 12. *Joseph*, the 15th December, 1836 (given altogether four times); 13. *Theodora*, the 11th March, 1841, given only once. Consequently, fourteen different works have been introduced to the Berlin public by the Singacademie, and, of these, thirteen for the first time; altogether, the Singacademie has given somewhere about sixty performances of works by Handel. There are still very many of his compositions completely unknown to the Berlin public, and, even although they may not belong to his greatest productions, it would be desirable they should be played, if only after having undergone the necessary curtailments. Among such works, we may mention the oratorios: *Deborah*, *Esther*, *Susannah*, *Alexander Balus*, &c.; none of Handel's operas have ever been given in Berlin; an aria, from *Rinaldo*, harmonised with instrumental accompaniment by Meyerbeer, has created, by its beauty, a desire to hear more of this opera. According to one of the Berlin papers, Meyerbeer has made a proposal to bring out *Acis and Galatea*, at the Royal Opera-house, in aid of Handel's monument. This is a happy idea, but, unfortunately, there is no chance of its ever being carried out.

C. VON LEBEBUR.

Berlin, the 5th November, 1857.

THE OLD WILLOW TREE.

(A Ballad.)

BY JAMES HOPKINS.

[Suggested to the mind of the Author through his having heard a soldier (belonging to the 16th Lancs), then recently returned wounded from India, after an absence of twenty-five years, state that the scene which affected him the most upon his return to his native village, was the sight of an old and well-remembered Willow Tree, which caught his eye as he gazed on the spot where the home of his childhood had been swept away to afford space for a nobleman's mansion and pleasure-grounds.]

THERE stood the stranger, with care on his brow,

As he gazed on the valley so green;

And thus from his lips did his feelings flow,

As remembrance recall'd each past scene.

Where is the cottage, and where's the old thorn,

That stood near where the stile used to be;

And where are those old friends that met me each morn,

There to sport round the Old Willow Tree.

With health in his branches he bowed to the stream,

Simple semblance of youth's happy reign;

Fair forms he shaded from summer's bright beam,

As we danced round again and again.

At eve, when the woodman from toil would depart,

In the twilight 'twas pleasure to see

Each village maid with the youth of her heart,

At the foot of the Old Willow Tree.

To home long estranged, in my country's cause

I have fought, I have conquered, and bled;

England, I've cherished thy freedom and laws,

Where my comrades now sleep with the dead.

Dear were the hopes of my oft anxious breast,

Once again thy green valley to see;

To dwell with my kindred, from carnage to rest

In the cot near the Old Willow Tree.

That home of my childhood is swept away,

But the willow remains still to tell

Where once the brook did so merrily play,

To the chime of the old village bell,

Let the stately pine in the forest shine—

Let the oak be the pride of the sea;

But still, like the vine, round my heart shall twine,

Those old friends and the Old Willow Tree.

* The *Utrecht Te Deum* also was publicly performed by the Singacademie at a concert in aid of the funds for building the cathedral at Cologne, but a capella, and provided by Zelter with a ripieni chorus.

HANDEL.

(From Mattheson's *Grundlage Einer Ehrenpforte*. Translated for Dwight's Journal.)

(Concluded from page 754.)

Anno 1704, while I was in Holland, with the intention of going to England,* I received on the 21st of March, in Amsterdam, such an earnest and impressive letter from Handel, in Hamburg, as to form a main inducement for me to start on my journey homewards. Said letter is dated March 18, 1704, and contains, among others, this expression:—

"I am often wishing for the enjoyment of your most delightful conversation, a loss, however, which will soon be supplied, as the time draws near in which nothing can be undertaken in the opera without your presence. I pray you, therefore, heartily, to notify me of your journey, so as to give me the opportunity of showing my feelings of obligation, by coming to meet you with Mlle. Bülens,"† &c., &c.

On the 5th of December of the year above named, my third opera, *Cleopatra*,‡ being performed, and Handel being at the harpsichord, arose a misunderstanding between us, which with such young people, who are striving for honour with all their power and with little reflection, is nothing new. I was directing, as composer, and at the same time performing the part of Antony, who puts an end to himself a good half-hour before the close of the play. Now I had been in the habit hitherto, after this scene, of going into the orchestra, and accompanying the rest myself; which, of course, every composer can do better than another; but this time I was refused. Urged on by some other persons, after the opera, in the public market place, and in the presence of a multitude of spectators, we got into a duel, which might have turned out very sadly for us both, if God's providence had not so mercifully provided that my sword, striking upon a broad metal coat-button of my opponent, snapped in two. No special damage, therefore, was done, and we, through the mediation of one of the most respectable city councillors of Hamburg, and of the then lessee of the Opera, were soon made friends again; for I on the same day, that is on the 30th December, had the honour of having Handel to dine with me, and immediately after, in the evening, we both attended the rehearsal of his *Almira*, and became better friends than before. Sirach's words, chap. xxii., therefore, were fulfilled exactly: "Though thou even drewest a sword at thy friend, thou actest not so badly" (as in railing), "for you may well become friends again, if thou dost not avoid, but talkest with him."§ I relate this affair with the real circumstances attending it, on this account, that it is not so very long since it has been wrongly related by wrong-headed people.

Thereupon Handel, Anno 1705, the 8th of January, successfully brought out his first opera, *Almira*, above-mentioned. On the 25th of February followed the *Nero*. Then with pleasure I bade the theatre farewell, after having performed the principal personage in the two beautiful operas just mentioned, with universal applause, and after having devoted myself to this sort of labour full fifteen years,—perhaps in fact a little too long; so that it was high time for me to be thinking of something more substantial and enduring; in which also, God be praised! I have succeeded. Handel, however, continued four to five years longer by the opera, and had besides a great many pupils.

In 1708, he finished the *Florinda*, as well as the *Daphne*, which, however, did not equal the *Almira*. Anno 1709, he composed nothing. Thereafter an opportunity occurred of a free passage with von Binitz to Italy; where he, Anno 1710, in the winter, at Venice, on the stage of Saint Giov. Crisostomo,

* My wish was ever towards England; and lo! I found it fulfilled in Hamburg, much more comfortably.—*Mat.* (Mattheson refers here to the fact that he was secretary to the English Legation in H.—*Tr.*)

† Mlle. Bülens—who was she? Not the future wife of Mattheson—for he married Catharine Jennings, of Wiltshire, Eng.—*Tr.*

‡ My first complete opera, *Pleiades*, I had already composed, directed, and acted the leading part, when I was hardly 17 years of age.—*Mat.*

§ "From we know not what great philosopher," says M. Schœcher. See *Ecclesiasticus*, or the *Wisdom of Jesus the Son of Sirach*, Mr. S. But Mattheson's quotation from the German Bible does not correspond with the English version.—*Tr.*

produced his *Agrippine*, in which, when it adorned the Hamburg stage eight years later, people, not unjustly, thought they could detect various passages exceedingly like imitations of originals in *Porcenna*,* &c.

The other musical dramas from Handel's pen—as *Rinaldo*, 1715, *Oriana*, 1717, together with the above-mentioned *Agrippine*, 1718, *Zenobia*, 1721, *Muzio Scevola*, and *Floridante*, 1723, *Tamurlane*, *Julius Cæsar*, and *Otto*, 1725, *Richard I.*, 1729, *Admetus*, 1730, *Cleofda* (otherwise called by its proper title, *Porus*), and *Judith*, 1732, finally, the *Rodelinda*, 1734—have been performed in his absence here in Hamburg, having been sent hither from abroad. This was the case also with the music to Brocke's *Passion*, which he also composed in England, and in a remarkably closely written score sent hither by post. The following information in regard to this oratorio was given in a preface printed in 1719:

"It is not a matter of surprise that the four great musicians—who as such have gained immortal fame through the many and exquisite masterpieces which they have given to the musical world—Herr Keiser, Herr Handel, Herr Telemann, and Herr Mattheson†—should take the greatest delight in setting such a text to music; in doing which they have been so uncommonly successful, that the most careful, accurate judge of beautiful music is forced to admit that he knows not what is left to be desired in sweetness, art, and the natural expression of emotion, or which he can place highest, without exposing himself to the danger of making a false decision. Herr Keiser's music has been given several times with the highest approbation. That of Herr Mattheson,‡ already heard twice this year, left with its hearers an undying monument to its *virtu*. But now it is the intention, next Monday (in the holy week), to perform the music of Herr Handel, and, on Tuesday, that of Herr Telemann, etc."

In the meantime Handel's operas have been produced here partly in the Italian language, in which most of them were composed; in part, however, they have been, through translation and patching, exposed to the greatest changes. Such a course may with good reason frighten any composer from sending his works to such places, where men are governed only by their own notions and play the *absens carens*. Also a lesson! In all, nineteen or twenty of his dramatic pieces have been known here in Hamburg; in London perhaps several others, of which the airs have been engraved on copper there, and are pretty dear.

About the year 1717, Handel was in Hanover, and became, if I mistake not, Capellmeister to the then Crown Prince, now the King of England (George II.) I received also at that time, from the said Hanover, letters from him, in relation to the dedication of the second "Opening" of my *Orchestra*, which is called the *Protected*, and which was inscribed to him and others. In regard to that work he sent me his opinion still more fully from London in 1719, which has found its proper place in the *Critica Musica*, pp. 210, 211, vol. ii. In that letter he promised to send me the most remarkable occurrences of his life; it is a great disappointment to me that this has never been done; on the other hand, in answer to another appeal to him, at the time when, as is well known, I dedicated my *Fingersprache* to him, the following came to hand on the 5th of August, 1735. §

London, July 29, 1735.

Mein Herr:—Some time since I received one of your obliging letters; and just now I have received your last and the fugues accompanying it.

I thank you, Sir, and assure you that I cherish all respect for you, merits; I wish only that my position was somewhat more favourable. That I might prove to you how well disposed I am in fact to serve your Your work deserves the attention of musicians, and so far as within me lies I will see that they do it justice.

As to the account of my life, it is impossible for me to execute it, on account of my constant labours in the service of the Court and nobility,

* *Porcenna*, an opera composed by Mattheson, and first produced at Hamburg in 1702.—*Tr.*

† To avoid all misconceptions, these names are given here in the order in which the compositions followed each other in the time of production. (These are the words of the writer of the preface).—*Mat.*

‡ Although mine was the latest composition, it was often performed, sometimes in private and sometimes in public, in the year 1718, before that of Handel; although that had long been here, as well as Telemann's.—*Mat.*

§ A dozen Fugues, with this queer title.—*Tr.*

which cuts me off from every thing else. In the mean time I am with perfect respect, etc.

Since that time, in fact November 10th, 1739, as the court and nobility, yes, the entire nation, had occasion to think more of the ill effects of war than of theatres and public amusements, and thus he was deprived of this excuse, my urgent request was pressed again as politely as reasonably, and with many reasons for granting my request; but this has proved just as fruitless as my former ones. It has been hinted to me in confidence (?) that this world-renowned man is so excessively occupied in the solution of a certain *canonis clausi*, which begins thus: *Frangit Deus omne superbum*, &c., as to let everything else go. But I will not be in the slightest degree responsible for the truth of this report.

I record therefore nothing but what I know, and what I can with certainty recall by means of letters and diaries, and what I have seen with my own eyes, among which are several anthems or pieces for the church, especially a very celebrated *Te Deum*, &c., several times performed in London with applause. But this so far as I know has not been printed. On the other hand, among other things, he had engraved in London in 1770, VIII. *Suites de Pieces pour le Clavecin*, which are very beautiful, and which have been since continued or increased in number. The high price of these compositions, however, together with the operatic airs above-named, has prevented me from sending for them all. In the meantime a man, for whom I did so much upon his first rather feeble appearance before the public, to whom I have even, in addition to the deserved praises accorded him in my writings, not only publicly dedicated the *Beschiits Orchester*, but very recently an important engraved work, which I sent to him, not without cost, as to a prince in art,—might have communicated, if not to me personally, at least to the admiring musical world, some adequate proof or other of his talents, or at least some notice of his honourable professional labours. For we were fellow members of the opera, comrades and companions, fellow travellers, and dined at the same table. "We took sweet counsel together, and walked unto the house of God in company."

There was a report at one time, that, owing to the knavery and persecutions of the Italians, matters were upon a very bad footing with him. That was just before the time that he, as noticed before, spoke of his *unfortunate circumstances*, in a letter.* And we received a letter from a trustworthy source, stating that if the royal purse even had not been opened for him, which took place upon the presentation of a new opera, the prospect would have been bad enough for him.† So far as I have been able to learn, excepting what he receives from the Princesses, he has no certain position or service at court; but covers his expenses, which are not small, by operas, concerts, and music upon extraordinary occasions, such as coronations and the like.

The King of England employs, as king, no foreigner as capellmeister; but his church music must as a general thing be in the hands of natives. The music chapel consists of one music master and twenty-three musicians under him, who wear a particular livery furnished at the king's expense. The following perfectly trustworthy notice was received by the Embassy here, dated at the Royal Chancery, Whitehall, 9th and 20th of August, 1729:

"His Majesty has been pleased to command to be delivered annually, to John Eccles, Esquire, Master of the Royal Music, and twenty-three other royal musicians, for their livery, so long as they remain in his service, 14 English ells of camelot, for a long priest-like overcoat; 3 Eng. ells black velvet for the seams and trimming of such a coat; 1 fur lining of lamb skin; 8 Eng. ells black damask for the undercoat; 8 ditto fine silk for the under-lining; 3 ditto velvet for the waistcoat; 3 ditto of fustian for the lining of the last."

Now as the English chapel is upon such a footing, it is easy to conclude that Handel can have no regular connection with

* I believe that he had an idea that I was expecting some sort of a present from him. But he was wide of the mark! One can do me no greater favour, than when he is affording the public a gratification.

† See the preface to the *Kleinen General-Bass-Schule*, p. 5.—*Mat.* The reference is to this passage: "The king throws out annually [i. e. into the Operatic Fund] £1000; this year [1735] his Majesty has given £2000 toward the support of the Lyric Drama."—*Tr.*

it. Each new King of England, upon his elevation to the throne, or not long after, makes some provision of this kind, which is based upon an Act of parliament, and in which, without the consent of that body, no material change can be made. Such a decree is thought to be of so much importance, that information of it is sent to all the English ministers resident abroad.

Handel, some years since, I think in 1729, at the time when, owing to the conduct of the Italians, he was without singers, made a journey to Dresden, etc., in search of good voices; he is said to have passed through Hamburg, as I have heard: Heidegger, at that time undertaker of the London Opera, went for the same purpose to Italy: but, so far as is known, did not accomplish much. Johann Gottfried Reimschneider, our best baritone, at present Cantor in the Hamburg Cathedral, went, it is true, that year over to London, and sang there in Opera; came back again, however, in August, 1730.

At one time it is said that Handel has been made Bachelor, then Doctor of Music; and again, that upon his visit to Oxford, he with all due politeness refused this latter honour, etc. But in this matter, without his concurrence, nothing can be said with certainty. We have heard also that he is married; at all events it is high time. This has been often mentioned in the English Court Journals, that some private persons have erected a marble statue to his honour in Vauxhall Garden; which is indeed something worth while. In this garden, into which any one can enter and enjoy himself, many concerts are given for money.

Finally, the never-too-extravagant praises of our world-renowned Handel, in my works, for instances in the *Musica Critica*, *The Musical Patriot*, *Kernel of Melodic Science*, *Perfect Chapelmaster*, etc., may be hunted up by means of the indexes, and found in great numbers; so that it would be superfluous for me to repeat them here. *Dignum laude virum Musa vetat mori.*

BIRKENHEAD.—The first concert of the season of the Amateur Musical Society took place on Tuesday evening, at the Craven-rooms, and gave general satisfaction to a very numerous and highly fashionable audience. On the whole, the music was very well and spiritedly rendered. Much credit is due to Miss E. George and Mr. Hornblower for the manner in which they went through their somewhat arduous duties. The clever amateur basso sang his solos with great taste, and was encored in both, substituting the well-known song, "What will they say in England?" in lieu of "Down beneath the waves," in the second part. The choruses were given with precision and effect, and much credit is due to Mr. E. Gunton, the conductor. Mr. Charles W. Smith the pianist, acquitted himself most satisfactorily.

PETERBOROUGH.—(From a Correspondent).—Mr. and Mrs. German Reed have just given their amusing entertainment to a delighted audience in the Wentworth Rooms. *Punch's* wholesome advice ("no encores")* was acted up to until Mrs. Reed came to her "Jock of the Mill," when the enthusiasm of the audience rose to such a pitch that it completely boiled over, and *Punch* and his advice were entirely forgotten. The "Il segreto," in the second part, produced a similar effect. The talented lady looks as young, and sings and plays as charmingly as ever. Mr. Reed was exceedingly amusing in his part of the entertainment. His snatches at the pianoforte and accompaniment were excellent. They will receive a hearty welcome next time they pay a visit to Peterborough.

DR. MARK has been giving concerts, with the aid of his young pupils, with great success at Ulverstone, Kendal, and Carlisle.

MADRID.—The local journals inform us that Madame Ristori has given nineteen representations, which brought to the treasury the sum of 468,000 reals (117,000 francs.) The actress received 2,000 francs for each performance, and a share in the receipts when they exceeded 4,000 francs. In addition Madame Ristori has received magnificent presents from the Court and the principal nobility and gentry of Madrid. She is at present at Valencia.

* Which, with his accustomed coolness, Mr. *Punch* plagiarised from *The Musical World*.—Ed.

THEATRE ROYAL, HAYMARKET.—Under the management of Mr. Buckstone, Monday, Nov. 30, and during the week, to commence at 7, with the greatly successful, new, and original comedy in three acts, entitled *AN UNEQUAL MATCH*; written by Tom Taylor, Esq., and in which Miss Amy Sedgwick, Mrs. Buckingham White, Miss Lavine, Mrs. E. Fitzwilliam, Mr. Buckstone, Mr. Chippendale, Mr. W. Farren, Mr. Rogers, Mr. Clark, Mr. Brail, and Mr. Compton will appear. After which, every evening, the new farce of *TAKE CARE OF DOWB*, in which Mr. Buckstone will sustain an original character. Concluding with *FISH OUT OF WATER*: Sam Savoury, Mr. Compton.

NEW ARRANGEMENT OF PRICES.—Orchestra Stalls (which may be retained the whole of the evening, and for which there will be no charge for booking), 6s. each. **FIRST PRICE.**—Dress Boxes, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. **SECOND PRICE.**—Dress Boxes, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 6d. No second price to Upper Gallery. Stage-Manager, Mr. Chippendale.

ROYAL PRINCESS'S THEATRE.

UNDER THE MANAGEMENT OF MR. CHARLES KEAN.

MONDAY, and during the Week, will be presented Shakespeare's tragedy of *KING RICHARD THE SECOND*. King Richard the Second by Mr. C. Kean; Queen by Mrs. C. Kean. Preceded by *A CASE OF CONSCIENCE*.

ROYAL LYCEUM THEATRE.—Under the joint management of Miss Louisa Pyne and Mr. W. Harrison. Lessee, Mr. Charles Dillon. Last week but two of the opera season. In consequence of the great and continually increasing success of Balfe's new opera, it will be played every evening. On Monday, and during the week, will be repeated the highly successful, new, and original opera, composed expressly for the Pyne and Harrison company, by M. W. Balfe, entitled *THE ROSE OF CASTILE*. Principal characters by Miss Louisa Pyne, Miss Susan Pyne, Miss M. Prescott, Mr. Weiss, Mr. A. St. Albans, Mr. George Honey, Mr. Wallworth, and Mr. W. Harrison. Conductor, Mr. A. Mellon. To conclude with (every evening, Monday excepted), the successful new farce, by Mr. E. Stirling, entitled *A PAIR OF PIGEONS*; by Mr. G. Honey and Miss Cuthbert. Stage-Manager, Mr. E. Stirling; Assistant Acting-Manager, Mr. William Brough. Doors open at seven o'clock. Commence at half-past. The box-office is open daily, from eleven till five, under the direction of Mr. Chatterton, jun.

ROYAL OLYMPIC THEATRE.—This evening, the performance will commence with *WHAT WILL THEY SAY AT BROMPTON?* After which the new comedy, *LEADING STRINGS*. To conclude with *MASANIELLO*. Commence at half-past 7.

THEATRE ROYAL, ADELPHI.—This evening, *MIDDY ASHORE*; after which *THE LEGEND OF THE HEADLESS MAN*; to conclude with *THE DRAPERY QUESTION*; OR, *WHO'S FOR INDIA?* Commence at 7.

GREAT NATIONAL STANDARD THEATRE,

SHOREDITCH.—Proprietor, Mr. JOHN DOUGLASS. Production of the Grand Spectacle of *AZAZEL THE PRODIGAL*, with new scenery, dresses, and appointments, and in which the celebrated Mr. JAMES ANDERSON and Miss ELSA ORTHY, and upwards of 100 artistes will appear. The entertainments to conclude with a popular Nautical Drama.

TO CORRESPONDENTS.

AN OLD SUBSCRIBER.—The three last trios of Beethoven—in *D*, *B flat*, and *E flat*—are generally considered the finest. Mendelssohn's two (he only wrote two) are so equally balanced, that a preference for one over the other can only be a matter of taste.

CORONOLLO is rather long for our pages, but we shall endeavour to make room for him.

AN AMATEUR ORGANIST.—We cannot publish any reports of metropolitan performances except those of our own recognised contributors. The reasons, if an "Amateur Organist" reflects, must be evident.

THE MUSICAL WORLD.

LONDON, SATURDAY, NOVEMBER 28TH, 1857.

THOSE foreigners (especially Germans) who reproach England with being an unmusical country will be edified by the perusal of an article recently published in the *Berlin Echo*, a translation of which appears in another part of this week's impression, under the signature of C. Von Ledebur. It may there be seen how much Berlin—a city, the "educated inhabitants" of which, "when compared with those of

other capitals, enjoy the reputation of especially fostering classical music"—knows of the immortal Handel, and how many performances of his works have taken place in that city since 1786—twenty-seven years after his death—until when (according to the writer's own confession) nothing was known of him at all. Further, it will be read with astonishment by Englishmen—to whom the name of Handel is a household word—that, at a concert recently given at the *Singacademie*, in aid of the monument about to be erected to Handel, in the town of Halle (his birth-place), the room was scarcely more than half filled. The programme, nevertheless, included *Alexander's Feast*—that composition of Handel's with which the musical public of Berlin seems to be most intimately acquainted, although, as every one familiar with the music of the master is aware, it ranks among his feeblest productions—and the performance was worthy of the occasion.

Again, among other curious disclosures, we find that Meyerbeer has invited the management of the Grand Opera to produce *Acis and Galatea* (of which wonderful creation our Berlinese friends seem to know little or nothing) in aid of the aforesaid movement—"a happy idea," adds Herr von Ledebur, "but, unfortunately, there is no chance of its ever being carried out." And this at a theatre which more than any other in Europe makes it a point of honour to perpetuate by annual performances the greatest operas of the greatest masters!

In one respect at least, then, "unmusical England" is considerably in advance of that great German metropolis whose "educated inhabitants, when compared with those of other capitals, enjoy the reputation of," etc. In justice to Herr von Ledebur—whose interesting article about Handel's music in Berlin will be perused with satisfaction by every English amateur—it must be owned that the tone of his remarks is anything but complimentary to the musical enthusiasm of his fellow-citizens. On the contrary, he addresses them in a strain of admonition and reproach, that in all probability will in some measure wound their sensibility. But the mere fact of such admissions coming from the pen of a Berlin writer is enough to inspire every lover of music in England with a certain quiet satisfaction. The odd stories circulated about our indifference to the arts by the conceited oracles of the Parisian press, like their amusing accounts of our Indian disasters, can only inspire a feeling of compassion for the excessive softness of the readers for whose instruction they are prepared; but we readily avow that when such nonsense obtains currency among our German cousins it causes us no small degree of regret. And for this reason we cannot refrain from twitting them, with a secret (perhaps half-malicious) satisfaction, on their acknowledged inferiority to ourselves with regard to the productions of one of the very greatest men to whom their country ever gave birth. Nor is it requisite to say that, as Englishmen, we feel some pride in the conviction, that had Handel passed his life in Germany, instead of in Great Britain, he would never have composed, because he would never have found the inducement, those imperishable works which have rendered his name illustrious wherever the art of music is cultivated.

We are quite aware that at the present time Berlin is in a position of great peril. The cholera is hard by, at Leipzig and Weimar, and the renowned Doctor Mendelssohn is no

* According to Herr von Ledebur.

longer living to provide an unfailing antidote in the shape of his own music. Still there are very good physicians at hand—Meyerbeer and Reilstab, for examples, both noted as *Zukunft* doctors*—and there is no reason why, with due precautions, the city of Berlin should not be preserved from the affliction. Dr. Meyerbeer's idea of offering *Acis and Galatea* as a preventive was excellent; and if—in spite of Herren Dorn (whose *Niebelungen* has been produced at Weimar), and Taubert (whose *Macbeth* is already noted down in Friar Liszt's memorandum book)—he can realise it in the end, he will have rendered such timely service that even the pernicious influence of *Tannhäuser* (which last year threatened to settle into an epidemic), may be wholly counteracted. No wholesomer medicine for the recovery of *dilettanti* whose wits have gone astray than the health-inspiring music of Handel can be named; and the composer of the *Huguenots* is just the man to administer it. Meyerbeer has wealth and position, as well as musical genius: his influence is immense; and if he would only exercise enough of moral courage to exert it, he might set the whole clamorous tribe of "the Future" at defiance. He could not summon true musicians and lovers of music to enlist under a more glorious banner than that of Handel. The late Mendelssohn scared away the infidels with the revered perruque of old Sebastian Bach, father of that numerous race of "hungry contrapuntists." With Handel it is more easy labour, since in his music there are elements to move the affections of the untutored crowd no less than to win the admiration of the initiated. It is because Handel's genius, like Shakspeare's, was universal, that his music is so much more widely circulated than that of his only equal in the age during which he flourished. Singers can sing, players execute, and hearers understand it, without much difficulty. Let Handel, then, be summoned, and the rock of Polyphemus hurled at the head of Lohengrin. The faithful in Berlin, who would rather be martyrs than deny the holiness of art, will rejoice to see the Knight and the Swan, the phantom Venus and her abject minstrel, buried in one common ruin.

Even in France, the courageous and music-loving Pauline Viardot has completed all her plans for the introduction of *Elijah*; and if the shallow-pated Parisians can be induced to listen reverentially to such a work, even without the faculty of understanding it, surely the sober-minded Berliners—who, at the invitation of Mendelssohn, applauded vehemently the *Passion of St. Matthew*—may be persuaded, by the authority of their own Meyerbeer, to sympathise with the loves and misfortunes of *Acis and Galatea*. Should this question be really in agitation, Meyerbeer must at once (for his own sake and that of music) retrace his steps from Nice. The production of Handel's *serenata* under his direction would give a new life to art in Berlin, and he might, on such a plea, postpone his long-expected *Africaine* for yet another twelvemonth.

REFRESHED by a holiday, several weeks in duration, Mr. Albert Smith returns to the Egyptian Hall, hilarious as ever, and finds a throng of faces wherein his hilarity is reflected.

The relation of *entente cordiale* between artist and audience is nowhere so plainly exhibited as in the case of Mr. Albert Smith. His reply to the gratulating shouts of the audience,

* That is, doctors who have nostrums to effect a cure of the *Zukunft* fever.

† The greatest choral work of Bach.

on Monday last, by a Barmecide shake of the hand, was eminently symbolical. There is really a moral hand-shaking between Mr. Albert Smith and the London public, which goes on from November in one year to August in the next, and which, for all we can see to the contrary, may last for twenty years longer. It is not only Albert Smith the "entertainer," but Albert Smith the familiar friend, that every one likes to see; and well does he appreciate the sentiment, and heartily does he labour to keep it alive. Where will the luxurious sight-seer find himself more thoroughly at home than in that snug quadrangle hemmed in on each side by such *real* Swiss cottages, and allowing so comfortable a contemplation of Mr. Beverley's sunny pictures, and Mr. Albert Smith's still more sunny countenance? Where else, in mid-winter, would a person dream of sitting down by a stream, habited by gold fish, sprinkled all over with water-lilies, and babbling with the music of a courteous fountain, that ceases to play when the lecturer begins, and resumes its activity when his discourse is done? The *salle* of Mr. Albert Smith is something altogether unique, and stands out as distinct from other rooms as the manner of Mr. Albert Smith himself from that of the ordinary "entertainer."

On the present occasion, Mr. Albert Smith is a little more serious than usual. The ruins of Pæstum and Pompeii are conspicuous objects in the pictorial record of his trip to Naples, and force him to adopt for a minute or so that tone of the "instructor" which he usually regards with so much aversion. Nor do we regret this. With his honest contempt of all the varieties of cant and humbug, he has laughed so often at that species of interest which is based on archaeological association, that a herd of tasteless, witless wights, whose society he would repel with abhorrence, cite his opinions as an authority for their own short-comings.

So potent is the voice of Albert Smith to the present generation, that at his *dictum*, the Sphinx in the Egyptian sands, loaded with the weight of centuries, becomes a simply ridiculous object. The ruins of Imperial Rome resolve themselves into rubbish, that should be carted off at the earliest convenience;—the tragedies of Shakspeare are voted a "bore." Now, as we have a respect for "high art," and history, and all that sort of thing, "slow" as it may be, we are not sorry to see the chieftain of the "fast" exhibiting, for the admiration of his admirers, the fragments of an antique temple, and walking reverently through the remains of Pompeii. That he will sink into the dull lecturer, who is too ostensibly instructive to gratify the indolent seekers for amusement, and too superficial to edify the learned, there is no occasion to fear. His own native instinct soon transports him from the relics of the past to the "fun" of the present; a clerical prig, whom he meets at Pompeii, affords him an opportunity of singing a new comic song, stuffed with quotations from the Eton Grammar; his old friend, the foggy engineer, comes athwart him when he is least expected—and lo! the instructive tone is dropped altogether.

The present—the tangible—the glittering—the enjoyable—these form the world in which Mr. Albert Smith loves to move and breathe, and of this especial world he is the most amiable citizen. Why should he trouble himself with some defunct old year B.C., when A.D. 1857 affords him so much delight and so much profit? We would not change one particle in the idiosyncrasy of our Albert Smith, for well do we know his value. We revere him as an artist of the most exquisite taste, we love him as an individual, we honour him as a "great institution."

But will he do us one little favour? Will he cut out those two or three lines delivered *à propos* of the ruins at Pæstum, in which he contemptuously refers to the pursuits of the archaeological student? The passage in question does him no good, and it occasions us great uneasiness, for we know the spirit in which his words will be repeated by many a dullard, who cannot form an opinion of his own. There are honest antiquarians as well as archaeological canters, and there are minds—lofty minds too, of such a texture that they require the traditions of the past as an essential nutriment. Now do not, dear Albert Smith,—you who are yourself a poet—you who have so quick an eye for everything that is elegant and graceful—you who are yourself an artist of the most refined order—do not, we say, encourage a prosaic mob, with whom at heart you have no sympathy, to deny all that is ideal and poetical in life. Your power is immense; so use it with forbearance, and let the poor archaeologists plod on unmolested. Now do leave out that bit about the “Roman milestones,”—pray do—and about “classical music,” that other kind of “bore,” you may say what you please.

CRYSTAL PALACE CONCERTS.

(From our Correspondent.)

THE third concert of the winter series came off on Saturday, and there was again a good attendance. The selection was as follows:—

- | | |
|---|---------|
| 1. Overture (Haydée) | Auber. |
| 2. Air, “The Soldier tired,” Miss Ransford | Arne. |
| 3. Symphony in D | Mozart. |
| 4. Recitative and Air (Figaro), Mr. Santley | Mozart. |
| 5. Concert-stück, Herr Pauer | Weber. |
| 6. Ballad, “Come, live with me,” Miss Ransford | Barker. |
| 7. Pianoforte solos—“La Cascade” and Waltz | Pauer. |
| 8. Ballad, Mr. Santley | Arne. |
| 9. Movements from “The Power of Sound” | Spohr. |

This was another very good programme, and in many respects a better performance than its predecessor. The wind instruments were more up to the mark, and the band gave Mozart's symphony—seldom heard, and all the welcomer—admirably. And what a symphony!—what a flow of ideas, what bewitching beauty in the melodious phrases, and what close and masterly scientific treatment! We were happy to see such rare excellence not lost upon the visitors, who, though quiet, evidently appreciated the symphony.

Mr. Pauer had a great success in Weber's brilliant concert-piece, and one movement narrowly escaped an encore. His other pieces were well received; one of them—“The Cascade”—is an old friend, and the other is both clever and pretty.

Mr. Santley, whose successful *début* in sacred music was chronicled last week, made his first appearance in secular composition at the Crystal Palace. Our opinion of his capabilities remains as favourable as before. Mozart's recitative and air—too often omitted from the opera—is nevertheless, we think, hardly suited to his present means. Miss Ransford's ballad was redemanded.

The last movements of Spohr's *Weihe der Töne*, with the *andante* founded on the old Ambrosian Hymn, closed the concert effectively. At the same time we must repeat our protest against presenting fragments from great works. There are plenty of good overtures which are seldom heard. Why not introduce some of these, instead of mangling symphonies?

December 5th, being the anniversary of Mozart's death (the sixty-fifth) is to be devoted to his music.

MR. VINCENT WALLACE, the composer, has arrived in London from America.

MISS JULIA ST. GEORGE'S “Home and Foreign Lyrics” having made a hit in the North, she has been re-engaged by Mr. Richardson of Middleston, for a more extended tour, which will occupy the remainder of the present year.

MR. ALBERT SMITH'S NEW ENTERTAINMENT.

MR. ALBERT SMITH continues to designate his new entertainment by the name of “Mont-Blanc”—out of deference, we should suppose, to an old and true friend. The monarch of mountains, however, now plays but a subordinate part in the amusements at the Egyptian Hall, his share being reduced to a mere show. The “Ascent and Descent”—once so famous in the eyes of the public—is merely indicated by a panoramic exhibition between the parts, constituting, as the bills inform us, the *entr'acte*. The new entertainment, by the way, is not entirely “new,” the first part, or route from London to Genoa, comprising some of the materials of its predecessor. It is, nevertheless, sufficiently modified to justify its present appellation. The second part is all new. Mr. Albert Smith has ventured on Italian ground for the first time. To Mount Vesuvius, which hailed his entrance into the Bay of Naples with salvos of reports, streams of lava, and volumes of smoke, he has scarcely devoted enough attention. Was Mr. Albert Smith insensible to this reception! Had Mont Blanc welcomed him with an avalanche, would not that fact have been commemorated in prose and verse? How much greater the honours paid him by Vesuvius! And yet no note is taken of them. The distinguished fire-mountain is dismissed with a word. Mr. Albert Smith lays much more stress upon the fact of his encountering two old friends, one of whom is “Baby Simmonds.” The classical clergyman (a new introduction) is somewhat of a bore, and the classic medley—although written with remarkable vivacity and humour—is a trifle out of place. The quotations from the Latin grammar—so rapid is the articulation of Mr. Smith—are not always intelligible. Such a medley, indeed, would be better adapted to an audience of classical humorists and extatic doctors. If Mr. Smith persist in retaining it in consequence of the roars of laughter which follow its performance (who *can help* laughing at the grave earnestness with which he talks Latin, and the amazing facility with which he jumbles it up with the vernacular?), we advise him to print the verses and distribute them in the room. The other patter songs, “Brown on his travels,” and “Galignani's Messenger,” being all in English, have a better chance. These two are capably written, full of point, and delivered with Charles Mathewian volubility.

The journey from Genoa to Naples is graphically described, and some of the anecdotes are extremely diverting. The least admirable is the story of the rat and the French officer, which is almost as slow as one of the fastest “*scherzi*” of Mendelssohn in the estimation of Mr. Smith. The “gent” who cannot play on the cornet might also be omitted, although it serves to exhibit Mr. Albert Smith as a performer on the cornet and piano simultaneously. Describing at some length, and with much minuteness, the ruins of Pompeii, Herculaneum, and Pæstum, Mr. Smith took leave to impress upon his hearers the intense dislike to antiquities—anything bearing the name of “ancient” (port excepted, *subaudito*)—which consumed him. The avowal of this *phobia*, so essentially Smithic, was made in so good-humoured a tone, however, as to disarm objection. But, when going out of his way to confess his antipathy to “classical music,” which bored him alike at opera and concert, he seems to have overlooked the fact that Egyptian Hall was not the Universe, nor himself the *arbitrator elegantiarum* of the century. Surely *King Lear*, *Don Giovanni*, the *Ninth Symphony*, and *Elijah* may flourish contemporaneously with the *Ascent of Mont Blanc*—and that without offence to Mr. Albert Smith. “Rot these ‘Talianos, give us an English ballit!”—exclaimed the alderman's wife at a concert. The name of the old lady was S——h.

All else in the entertainment is capital; the humour overflowing, the descriptions lively, the anecdote graphic, and the scenery exquisitely beautiful. The picture of the “Santa Lucia,” or Grand Promenade at Naples, looking towards the Bay, is wonderfully striking. So are the blue Grotto at Capri, the Poet's House in Pompeii, the Ruins of Pæstum, and others we cannot now recall—all from the animated pencil of Mr. W. Beverley.

We need hardly add that the Egyptian Hall was crowded on

Monday evening; that numbers were refused admission; that Mr. Albert Smith was received with cheers; and that everybody went away delighted.

DRAMATIC.

ST. JAMES'S THEATRE.—Signor Ricci's opera *Il Birraio di Preston* (The Brewer of Preston) was produced at the Opera Buffa on Tuesday last. The story is sufficiently known through the medium of Adolphe Adam's *Brasseur de Preston*. It turns on the extraordinary resemblance of two brothers, one of whom is a lieutenant of George II., on service against the Pretender, the other the brewer in question. The brewer having heard that his brother, the officer, having absconded from his regiment, is condemned to be shot as a deserter, sets out for the camp in the hopes of saving him, and is at once mistaken for the lieutenant himself. The brewer encourages the delusion, and acquits himself most creditably of his charge—owing, it is true, less to his own bravery than to the ardour of his horse, which carries him into the midst of danger. But he is at the same time perplexed by the importunities of two ladies, Effy, his future wife, who has followed him to the camp, and Anna, a lady whom his brother, the lieutenant, has betrayed. The brother's unexpected return, however, gets him out of all his difficulties, and the perplexed brewer returns to Preston to celebrate his marriage, with the additional satisfaction of having been the means of saving the life of his brother, who instead of a deserter had been taken prisoner and effected his escape.

There is less of the low comic element in this opera than in any of those already presented. The music is lively, but there is a total want of originality, and, in spite of the favour it enjoys in Italy, we can perceive little merit in it. Signor Raffaelli has a good voice and sings well, but we suppose the part did not suit him, since, although a professed "buffo," he never once raised a laugh; Signor Colombo, who played the Sergeant, Tobias, was very good; and Signor Castelli did his best as the Commander-in-Chief, but he had scarcely anything (nothing effective) to sing. Sig. Giorgetti, the tenor, had a bad cold, but his voice retained much of its pleasing quality, and he was applauded notwithstanding. Mlle. Dottini, who impersonated Miss Effy, is evidently French, and her pronunciation and style of singing are French to the letter; she is evidently accustomed to the stage, and gained considerable applause. Mlle. Tamburini (Anna) is an agreeable actress, and *voilà tout*. There was one encore—a trio in the second act—but on the whole the opera went off coldly.

HAYMARKET.—A farce from the pen of Mr. Morton generally implies a success, and the new farce produced on Monday night constituted no exception. *Take care of Doubt* is an exceedingly laughable trifle, full of whimsicality and bustle, and written with great smartness. The plot hangs upon the mere shred of an idea. Wallop (Mr. Buckstone), a schoolmaster, learns that the wife of an old and favourite pupil of his is carrying on an intrigue and deceiving her sworn lord and master. The anger of the virtuous pedagogue is roused, and to save his friend from shame and disgrace, he hurries off to his house resolved to set all things to rights. Of course he does the contrary, and throws everything into confusion. In the end he finds there has been no deception at all on the part of the wife, so that all his interference goes for nothing. Mr. Buckstone's acting in the schoolmaster is wonderfully comic, and the audience is kept in one uninterrupted roar of laughter from the beginning to the end. The new comedy, *The Unequal Match*, has lost none of its attractions, and Miss Amy Sedgwick grows more and more into favour every night she plays. Moreover, if possible, the performance of Hester Grazebrook is now more exquisitely beautiful and finished than during the initiative essays of the fair and accomplished actress. Mr. Tom Taylor, indeed, has to congratulate himself on having found so graceful and truthful a representative of his heroine.

OLYMPIC.—Mr. Robson has returned, after several weeks' absence, and made his reappearance on Thursday week in the *Lighthouse*. On Monday a new comedietta was produced, entitled *What will they say at Brompton?* Mr. Stirling Coyne is the

author. While displaying much smartness in the dialogue and considerable knowledge of stage effect, we cannot pronounce the new piece one of the happiest efforts of the author. Moreover, the character of Mr. Todd is not exactly adapted to Mr. Robson; or, we should rather say, has not sufficient comic point and force to exhibit his great talents advantageously. That Mr. Robson makes the audience laugh, is barely asserting of the actor what he could do without any part at all. The principal incidents of the comedietta occur in a dream, in which a good deal of fun takes place and much merriment is excited. The fun, however, partakes a little too much of the nature of caricature.

HANDEL AND THE FOURTH.

To the Editor of the Musical World.

SIR,—It is a singular fact, that in all the various arrangements of Handel's oratorios and cantatas in vocal score and piano accompaniment, and in the various adaptations of airs and choruses from the same for organ and piano, the chord of the 6-4-3—which Handel so studiously avoids—is nearly always rendered in the accompaniment thus:—



instead of the plain chord of the sixth, as written by Handel:—



Whenever I hear any of Handel's music played as voluntaries by organists, the same inaccuracy is almost always perpetrated. Mr. Horsley, in his little work on "Harmony and Modulation," says, "Handel goes out of his way to avoid the fourth." Any one who will take the trouble to go through Handel's scores, will find what I have advanced to be correct. The 6-4-3 is written occasionally as an inversion of the major seventh, thus— which has quite a different effect. Also thus—



The wonder is to me that any musician, with any feeling for harmony, and acquaintance with the style of Handel, does not at once perceive how grand and solemn is the effect of the plain sixth and third, and how foreign to Handel's style is the chord with the addition of the fourth. Arrangers seem to think it a matter of perfect indifference, as sometimes they allow Handel to have his own way, but more frequently have theirs. If you think these remarks of sufficient interest to your readers, I shall feel obliged by your insertion of them, and remain

Yours faithfully,
J. H. D.

Islington, Nov. 12th.

SACRED HARMONIC SOCIETY, EXETER HALL.—Handel's *Messiah* is to be performed on Friday, 11th December.

SACRED HARMONIC SOCIETY.

LAST night the regular season commenced, when Haydn's Third Mass, Mendelssohn's cantata, *Lauda Sion*, and Spohr's *Last Judgment* were performed. The principal solo singers were Mad. Rudersdorff, Mrs. Lockey, Mr. Lockey, and Mr. Weiss. The hall was crowded, and among the company were observed the Siamese ambassadors. Particulars of the performance in our next.

MR. OTTLEY'S LECTURES ON PAINTING.

THE German, Flemish, and Dutch Schools were reviewed in the third lecture, which was given on Wednesday. Mr. Ottley drew attention to the peculiar characteristics of the Teutonic school, alleging how unfair it was, and how greatly it interfered with the true ends of criticism, to attempt to establish a parallel between it and the Italian school. Nothing could be further removed from comparison than the pictures of Italy and those of the Low Countries. Each school had its distinct peculiarities, form, style, and mode of facture. Each was influenced by time, climate, and circumstance. The Italian excelled in one respect; the Dutch in another. It would only ultimately lead to error, to insist upon the superiority of one above the other. Why should Rubens or Vandyke be lowered, that Domenichino or Correggio may be elevated? Has not every genuine school an object which entitles it to consideration and respect? Mr. Ottley is evidently an advocate of the Teutonic schools, which he boldly defends against some modern sceptics in painting, who allow no excellence beyond the Italian. He stands on firm ground, and may effect much good by exposing the errors arising from prejudice, to which alone can be traced the extraordinary opinions that are circulated about the works of great masters.

The Marylebone Institution was again filled by an attentive and interested audience, and Mr. Ottley was hailed with acclamations at the termination of his discourse.

LEEDS.—(From a Correspondent).—The Dolby party completed their nine weeks' provincial tour in this town on Saturday last, when a concert was given, under the direction of the Recreation Society. Miss Dolby, who was suffering from slight indisposition, was, nevertheless, encored frequently. M. Sainton played a duet with Mr. Spark, which was warmly applauded, and a solo on *Trovatore* airs (encored). The glees by the Vocal Union gave great delight to the audience. Amongst the encores were Balfe's (Longfellow's) song, "The green trees," by Miss Dolby; Bishop's well-known "Pilgrim of love," by Mr. Wylby Cooper; and "Bonny Mary of Argyll," by Mr. Montem Smith. Mr. Winn sang a song of his own with considerable taste.

The "People's Concert" of Saturday, the 14th instant, was as successful as the previous one. The same band was engaged under the direction of Mr. Haddock. The Misses McAlpine were the vocalists, and Mr. Richardson was solo clarinet. The Misses McAlpine were encored in "Libiamo" from the *Traviata*, and "Within a mile of Edinburgh town." The band played the overtures to *Zauberflöte* and the *Cheval de Bronze*. Mr. Spark was the conductor.

MANCHESTER.—The first concert for the present season of the Classical Chamber Music Society, took place on Thursday evening, the 19th inst., at the Town Hall, King-street. The programme was as follows:—

PART I.—Trio in D minor, Op. 49, Mendelssohn; Sonata, Pianoforte, in A, Op. 2, No. 2, Beethoven. PART II.—Trio in G, Op. 27, Onslow; Solo Violin, Fandango, Molique; Solo Pianoforte, Preludes and Tarentelle in E minor, Heller.

Of Beethoven's Op. 2, which contains his first three pianoforte sonatas, dedicated to Haydn, nothing has before been heard at these concerts. In fact, the earliest sonata we remember Mr. Hallé to have before given, is the Pathétique Op. 13. No doubt Mr. Hallé intends, this season, to give the subscribers an example of each of the great phases of Beethoven's career; this Op. 2, No. 2, in A, being the first, or a specimen of his earliest style, to be followed, perhaps, by one of his middle period, and, we hope, to wind up with some one of the latest and greatest of his sonatas, Ops. 101, 106, 109, 110, and 111.

The artists engaged by Mr. Hallé on this occasion were Herr Molique and M. Paque, violin and violoncello. We were glad to see the ninth series of classical chamber concerts Mr. Hallé has given in Manchester inaugurated with so well filled a room.

A DEPUTATION of the Societa Armonica, of Liverpool, waited upon Mr. Charles B. Herrman, to present him with a silver tankard, on which the following inscription was engraved:—"This tankard was presented to Charles Baader Herrmann, Esq., by the members of the Societa Armonica (established 1847), as a slight token of esteem for his valuable and unceasing exertions while musical director, and leader of that amateur society.—Nov. 10, 1857." The presentation was made by Mr. Armstrong, who called attention to the services rendered to the society by Mr. Herrmann, and his kindness and courtesy to the members on all occasions.—Mr. Herrmann applied in appropriate terms, acknowledging the compliment which had been paid him, and the good feeling shown towards him by the members of the society.

PARIS.—*Ernani* was given last week at the Italiens for a new tenor, Sig. Viani, who assumed the character of the Spanish brigand. Mad. Steffanone was Elvira, Sig. Graziani Don Carlos, and Sig. Angelini Silva. All the singers were severely criticised, excepting Sig. Graziani, who sang the music of the King admirably. Sig. Viani was condemned unreservedly and is not likely to be heard again. Mad. Steffanone appears to be falling off in general estimation, and the critics have at last discovered many faults in her that were recognised, in London, ten years past. In short the revival of *Ernani* was a failure.—The Grand "Festival" at the Académie Impériale de Musique, for the benefit of the retired artists connected with the theatre, is to take place to-day. The programme contains the following pieces:

PART I.—Beethoven—Symphony in A; Halevy—Chorus from *Jacurita*, solo-singers, MM. Roger, Bonnehée, and Belval; Gluck—*Air de danse* from *Iphigénie en Aulide*; Marcello—Psalm, solos by Mesdames Borghi-Mamo, Lauters, Poinso, Lafon, Moreau-Sainti, Dussy, Wertheimer, Delisle, Ribault, Mendez, Dameron, and de Lorpommeraye; Mendelssohn—*A Midsummer Night's Dream* (fragments), solos by Mdles. Dussy and Delisle; Meyerbeer—the *Huguenots*, the "Benediction of the Poignards," solos by MM. Roger, Gueymard, Obin, Bonnehée, Belval, F. Prévost, Marié, Coulon, Renard, König, Bussine, and Guignot. PART II.—Weber—Overture to *Oberon*; Auber—Prayer and chorus from *La Muette*; Haydn—*La Chasse* (fragment from the *Seasons*); Rameau—*Castor and Pollux* (chorus from), solos by Mesdames Lauters, Poinso, Lafon, Dussy, Ribault, Moreau-Sainti, Delisle, and Mendez; Mozart—Minuet from Symphony in G minor; Rossini—Finale to the third act of *Moïse*, solos by MM. Roger, Gueymard, Obin, Bonnehée, Belval, Mesdames Poinso, Dussy, and Wertheimer.

The chorus to consist of the artists of the establishment and the pupils of the Conservatoire; the orchestra of the bands of the opera and the Conservatoire, under the direction of M. Girard—the combined forces, vocal and instrumental, numbering about five hundred. A *divertissement*, uniting all the chorographic talent of the establishment, adds to the attractions.—The direction of the Opéra-Comique is settled. M. Emile Perrin retires and M. Nestor Roqueplan succeeds him. The transference of the administration was signed on Wednesday, the 18th inst., and M. Nestor Roqueplan assumed the reign of administration on the 22nd.—Audran, the tenor, who has been a long time connected with the Opéra-Comique, is engaged at the Théâtre-Lyrique.—Mad. Ugalde has signed engagements in Spain, which, it is said, will realise her twelve thousand francs a month.—It is definitively arranged that the Grand Festival organised by M. Pasdeloup, for the performance of Mendelssohn's *Elijah*, will take place the first Sunday in December. The soprano part will be entrusted to Mad. Bockholtz-Falconi. It may be here stated that this will not be the first performance of *Elijah* in France. In 1856 it was executed at Rochelle by the Grand Musical Association of the West.

HEALTH OF MDLLE. RACHEL.—By the latest accounts we learn that Mdle. Rachel is very much better. The fever and feeling of suffocation under which she was labouring have gone off, her appetite is gradually returning, and great hopes are entertained that her life may be prolonged.

ADVERTISEMENTS.

HOARSENESS, SORE THROAT, LOSS OF VOICE,
IRRITATION of the BRONCHIAL TUBES, cured, and a perfectly Clear Voice produced by the use of Wilkinson, Bridge and Co.'s BRONCHIO-THORACIC LOZENGES, prepared from a receipt of one of the most eminent Physicians of the day.

They are especially useful to Vocalists, Members of Parliament, Clergymen, Barristers, Public Speakers, &c., and, as a general Cough Lozenge, unequalled.

Prepared only and sold in boxes at 1s. and 2s. 6d.; also in tins, at 4s. 6d., 10s. 6d., and 20s. each, by Wilkinson, Bridge, and Co. Chemists, at Bridge's celebrated Sarsaparilla, and Ginger and Camomile Depot, 270, Regent-street, London, W.

SARSAPARILLA. — BRIDGE'S SARSAPARILLA

Is particularly recommended by the most eminent of the Faculty, for AFFECTIONS of the LIVER, CONSTITUTIONAL DEBILITY, IMPURITIES of the BLOOD, as an ALTERNATIVE medicine at the changes of the Seasons, and for freeing the system from the effects of Mercury. In India it is extensively used as the best mode of taking Sarsaparilla, and as a PREVENTIVE against the general complaint incidental to TROPICAL CLIMATES will be found invaluable.

"A superior preparation, that may always be relied on."—Sir Astley Cooper.

"We are in every respect satisfied with it."—Lancet.

"The best of the concentrated preparations."—Medical Review.

"Lastly, in consequence of much debility, &c., subsequent to Cholera, I have freely used your Sarsaparilla, with complete benefit and success."—J. Poett, M.R.C.S.

THREE TEASPOONFULS ARE AS STRONG AS HALF-A-PINT OF DECOCTION.

CAUTION.—The public are cautioned against CHEAP PREPARATIONS, which, instead of being what they profess—SARSAPARILLA—are simply a DECOCTION of COMMON HERBS flavoured with American Winter Green, and sweetened with molasses. The genuine has "T. A. BRIDGE, 270, Regent-street, London," engraved on each bottle.

QUINSESSANCE OF GINGER AND CAMOMILE.—Ginger has long been known as an excellent domestic medicine, combined with Camomile it is one of the most efficient STOMACHIC TONICS known, for whilst the Ginger relieves the STOMACH from DISTENTION and FLATULENCY, arising from impaired digestion, the CAMOMILE strengthens the coats of the STOMACH, and by that means gives it a healthy and invigorating tone. Full directions are inclosed with each bottle.

Prepared only by Wilkinson, Bridge and Co., Operative Chemists, etc., at Bridge's celebrated Sarsaparilla Depot, 270, Regent-street, London, W. Agents—F. W. Browne and Co., Old Court House-street, Calcutta; Treacher and Co., Bombay, Poona, and Kurrachee; Rogers, Bombay; Oakes and Co., Exchange-hall, Madras; Clarke, Medical-hall, Garvin, Apothecaries'-hall, Colombo; Dodsworth, Kandy; Piers, Point de Galle, Ceylon; Little, Singapore Dispensary.

HOLLOWAY'S OINTMENT AND PILLS

EFFICIENT REMEDIES FOR BAD LEGS.—Mary Dixon, wife of Thomas Dixon, fishmonger, Regent-parade, Harrogate, states that for five years she was confined to her bed with a bad leg, and was twice an inmate at one of the Leeds Hospitals without obtaining any relief, she was told she must submit to amputation; at this time she was induced to try Holloway's Ointment and Pills, and after persevering with them for the short space of ten weeks, was, to her great gratification, completely cured. Sold by all Medicine Vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 86, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

KEATING'S COUGH LOZENGES.—A cough or cold

is the original cause of three-fourths of the diseases peculiar to this climate, and the foundation of all Pulmonary Disorders. The most efficacious and agreeable remedy is KEATING'S COUGH LOZENGES, which, taken on the first symptoms, at once alleviate and soothe the respiratory organs, and avoids recourse to more powerful remedies. Prepared and sold in Boxes, 1s 1½d., and Tins, 2s. 9d. 4s. 6d., and 10s. 6d. each, by THOMAS KEATING, Chemist, &c., 79, St. Paul's Churchyard, London. Retail by all Druggists and Patent Medicine Vendors in the world.

N.B.—To prevent spurious imitations, please to observe that the words "KEATING'S COUGH LOZENGES" are engraved on the Government Stamp of each Box, without which none are genuine.

IMPORTANT TO CLERGYMEN, PUBLIC SPEAKERS, AND SINGERS.

Medical Warehouse, 37, Granville-street, Halifax, Nova Scotia, Dec. 18th, 1856.

Sir,—If any commendation of your Lozenges were wanting beyond the increasing demand for them in this Province, we might mention that one of our customers who is accustomed to frequent public speaking, has recently made trial of them, and pronounces them unequalled in their efficacy for removal of hoarseness and affections of the throat, arising from cold or relaxation of the speaking organs; and that a timely recourse to them ensures facility and comfort in public speaking. The two gross supplied to us is fast going off, and we shall soon require a further quantity.

To T. KEATING, Esq.

Your obedient servant,
G. E. MORTON, & Co.

"ROSSINI'S CHARITY," arranged for the Pianoforte by Nordmann, 3s. Boosey and Sons, Holles-street.

BALFE'S NEW SINGING METHOD, WITHOUT

SOLFEGGI, containing Sixteen Original Ballads and Songs, forming the most attractive and progressive work ever published. Fifty pages, price 6s. Also, Balfe's new songs, "Come into the Garden, Maud," sung by Sims Reeves (3rd edition), 3s., and "The Green Tree," sung by Miss Dolby (6th edition), 2s. Boosey and Sons' Musical Library, 28, Holles-street.

SOLOS FOR THE VIOLIN.

P. SAINTON.

Premier Concerto, Op. 9, with accompaniment for Piano	6 0
Orchestra	12 0
Thème Italien varié, Op. 10, with accompaniment for Piano	4 0
Orchestra	9 0
Fantaisie sur la romance favorite, "Die Fahnwacht," Op. 11, with accompaniment for Piano	4 6
Fantaisie sur la romance favorite, "Die Fahnwacht," Op. 11, with accompaniment for Orchestra	11 0
Fantaisie sur "Lucrezia Borgia," Op. 12, with accompaniment for Piano	6 0
Orchestra	12 0
Souvenirs de "La Fille du Régiment," Op. 13, with accompaniment for Piano	4 6
Souvenirs de "La Fille du Régiment," Op. 13, with accompaniment for Orchestra	12 0
Air Montagnard, fantaisie, Op. 14, with accompaniment for Piano	4 6
Orchestra	11 0
Solo de Concert, Op. 15, with accompaniment for Piano	4 6
Orchestra	12 0
Rond—"Mazurka," Op. 17, with accompaniment for Piano	5 0
Orchestra	13 6
Tarentelle, Op. 20, with accompaniment for Piano	4 0

SOLOS FOR VIOLONCELLO.

ALFRED PIATTI.

Introduction et variations sur un thème de "Lucia di Lammermoor," Op. 2, with accompaniment for Piano	4 6
Un Prière, thème original varié	6 0
Passetemps Sentimental, chant religieux, romance et litanie de Schubert, Op. 4, with accompaniment for Piano	4 6
Souvenir de l'opéra "La Sonnambula," Op. 5	4 6
Mazurka sentimentale	3 0
Les Fiancés, petit caprice	3 0
Airs Baskya, scherzo	5 0
Souvenirs de l'opéra, "I Puritani," Op. 9	5 0
Amour et caprice, fantaisie	4 6
La Suédoise, caprice sur deux airs nationaux, Suédois, Op. 11, with accompaniment for Piano	4 0
Divertissement sur un air Napolitain, Op. 12, with accompaniment for Piano	3 6
Souvenirs de "Linda di Chamounix," Op. 13	5 0
Bergamasca,	3 6
Trois airs Russes variés,	5 0

G. PAQUE.

Fantaisie élégante, sur "La Traviata," Op. 10, with accompaniment for Piano	4 5
Transcription de "Le Lac," de Niedermeyer	3 6

G. A. OSBORNE.

L'Adieu, impromptu, with accompaniment for Piano	3 6
--	-----

SCHOTT & CO., 159, REGENT STREET, W.

LADIES AVOID TIGHT LACING, AND TRY WILLIAM CARTER'S

Elastic Coutil Winter Bodices (fastening in front)	s. d.	s. d.
Self-lacing patent front-fastening Corsets	3 11	to 10 6
Family and Nursing Stays (self-adjusting)	8 6	to 14 6
Paris Wove Stays (all sizes)	9 6	to 21 0
Paris Wove Stays (all sizes)	6s. 6d.	9 6 and 12 6

Address, WILLIAM CARTER, 23, Ludgate-street, London, E. C.

WILLIAM CARTER INFORMS THE PUBLIC

His Stock of Aberdeen and Perth Linsey-Woolsey Winter Petticoats are now complete.

Aberdeen and Perth Linsey-Woolsey Petticoats	s. d.	s. d.
Quilted Santilla Australian Wool Petticoats	11 6	to 21 0
Ladies Quilted Saltire Lustré Petticoats	12 6	to 17 6
Ladies Quilted Saltire Lustré Petticoats	15 6	to 25 0
Ladies Elderdown Satin Quilted Petticoats	35 0	to 66 0

Address, WILLIAM CARTER, 23, Ludgate-street, London, E. C.

N.B.—Engravings of the above, or Wholesale Lists, free.

HARP AND PIANO.

Just Published,

SIX GEMS FROM VERDI'S OPERAS,

FOR
HARP AND PIANO,

BY
JOHN THOMAS.

1.—The Miserere, and Tu vedrai che Amore (Trovatore)	s. d.	s. d.
2.—Il Balen del suo sorriso, and Di tale Amor (Trovatore)	4 0	4 0
3.—Si, la Stanchezza m'opprime (Trovatore)	4 0	4 0
4.—D'Amor sull'ali Rosee, and Di quella Fina (Trovatore)	4 0	4 0
5.—Un di, se ben Rammentomi, Quartet (Rigoletto)	4 0	4 0
6.—La Sicilienne, Bolero (Les Vêpres Siciliennes)	4 0	4 0

London: Boosey and Sons, 28, Holles-street, Oxford-street.

MESSRS. DUNCAN DAVISON AND CO.'S

LIST OF

ITALIAN SONGS, &c.,

Now singing at the Theatre Royal St. James's, by the Troupe of the
OPERA BUFFA.

COLUMELLA.		s. d.
RONDO, "Stolto e ben"	(Soprano)	3 0
CAVATINA, "Povero mio padrone"	(Bass)	2 6
SCARAMUCCIA.		
CAVATINA, "Son Tomaso"	(Bass)	3 0
" " "Mi fa Lelio"	(Contralto)	2 6
" " "Or son d'Elena"	(")	2 0
DUETTO, "Le più leggiadre"	(C. and B.)	4 0
" " "Va, non ti è madre"	(S. and B.)	4 0
FINALE, "Di Sandrina"	" " "	6 0
ARIA, "Via di caccia"	(Contralto)	3 0
DUETTO, "Quando mi sei"	(S. and T.)	3 0
PEZZO CONCERT. "Fauni, satiri"	" " "	8 0
ARIA FINALE, "In questa carta"	(Soprano)	4 6

SCHUBERT'S SONGS.

(Italian and French Words.)

SERENATA, (La Serenade)	2 0
ADDIO, (L'Adieu)	1 0
LA RELIGIOSA, (La Jeune Religieuse)	3 6
LA PARTENZA, (Le Départ)	2 6
L'ELOGIO DELLE LAGRIME, (Eloge des larmes)	2 0

SONGS, WITH ENGLISH WORDS.

BRUCE (Ernest), "When I was young"	2 0
(Sung by Mlle. Jetty Treffz at M. Julien's Concerts.)	

"During the week she has introduced a new and very attractive little song, entitled 'When I was young.' The subject treats of woman's love under three distinct phases. The music is remarkably pretty, and, sung with the archness of expression so peculiar to Jetty Treffz, produces an unmistakeable effect and a vociferous encore on every occasion. If 'When I was young' does not become popular we shall be surprised, since it has all the elements of attraction. Anybody can sing it, and anybody having once sung it would like to sing it again."—*Musical World*.

BRUCE (Ernest), "When first you shone before me"	2 0
(Sung by Madame Borchardt.)	
DAVISON (J. W.), "The Coquette," for Contralto	1 0
GROSVENOR (S.), "At early day's dawning"	2 6
" " "In te, Domini speravi"	3 0
(Thanksgiving Anthem, for Voices and Organ.)	
MACFARREN (G. A.), "The two smiles"	1 0
VIVIER, "My love is dead," (Le chanson du Pêcheur)	2 0
" " "The Goatherd," (sung by Mario)	2 6
" " "Why fly from me," (L'Exilé)	2 0
" " "When o'er the meadows green," (Une plainte)	3 6
(With Horn accompaniment—sung by Madame Viardot.)	

NEW PIANOFORTE MUSIC.

FUMAGALLI, "Clarice," Morceau de Concert	4 0
(Played by Miss Arabella Goddard.)	
GOMION (E. A.), "Eliac," Romance	2 0
MONIOT (Eugène), "A Summer's day," Romance	3 0
(One of the most popular drawing-room pieces of the day.)	
MOSCHELES, "Triumphal March"	1 0

The following interesting Work has just been published:—

THE ANCIENT MELODIES

OF

THE LITURGY

OF

THE SPANISH AND PORTUGUESE JEWS,

HARMONISED BY

EMANUEL AGUILAR,

Price 7s.

PRECEDED BY AN HISTORICAL ESSAY,
BY THE REV. D. A. DE SOLA.

LONDON:

DUNCAN DAVISON AND CO.,

(Dépôt Général de la Maison Brandus, de Paris),
244, REGENT STREET,
Corner of Little Argyll Street.EWER AND CO.'S PIANOFORTE ALBUM
FOR 1858.

Just Published.

This Album is the most superb ever published in this country, and it contains the following:—

- No. 1.—MENDELSSOHN, Fac-simile of an hitherto unpublished Presto.
- " 2.—GEORGE FESCA, Grand Polonaise Triomphale.
- " 3.—CHARLES EVERS, Andante con moto.
- " 4.—FRANZ ABT, Un doux Souvenir.
- " 5.—H. BERENS, Idylle, Op. 34.
- " 6.—E. D. WAGNER, Campanella.
- " 7.—H. A. WOLLENHAUPT, Polka Etude.
- " 8.—R. SCHUMANN, Romance.
- " 9.—C. SCHNABEL, Une Réverie.
- " 10.—CHARLES MAYER, Novellette.
- " 11.—W. KRÜGER, Chanson du Soldat, Op. 48.
- " 12.—C. G. LICKL, Elégie.
- " 13.—A. RUBINSTEIN, Barcarole, Op. 30.
- " 14.—JUL. VON KOLB, La Najade.
- " 15.—FRANZ LISZT, Consolation.
- " 16.—H. A. WOLLENHAUPT, Chant sans paroles.
- " 17.—C. ECKERT, Improptu.
- " 18.—STEPHEN HELLER, Aubade.
- " 19.—H. SCHÖNCHEN, La Fleurette.
- " 20.—H. A. WOLLENHAUPT, Nocturne.
- " 21.—A. LANNER, Pensez à moi, Improptu Polka.
- " 22.—W. TAUBERT, Canzonetta.
- " 23.—A. JUNGSMANN, Le Repos. Nocturne.
- " 24.—FRANCESCO BERGER, Sérénade.
- " 25.—R. WILLMERS, Pour Prendre Congé. Valse Sentimentale.
- " 26.—GEORGE FESCA, Au Revoir, Galop brillante.

Splendidly bound, price 15s, sent free. Early orders solicited.

EWER AND CO., 390, OXFORD-STREET, LONDON.

SECOND SERIES

OF

GERMAN VOLKSLIEDER,

TRANSCRIBED FOR THE

PIANOFORTE,

BY

ADOLPH GOLLMICK.

These Pieces, founded on the most popular of the "People's Songs" of Germany, are published in continuation of the six German Volkslieder by Mr. Gollmick, which have acquired such great popularity.

- | | s. d. |
|---|-------|
| 1.—Fidolin | 2 6 |
| 2.—Mein schatzelr ist hübsch (My mistress is fair) | 2 6 |
| 3.—Abschied (Farewell) | 2 6 |
| 4.—Mein schatz ist ein reiter (My lover is a soldier) | 2 6 |
| 5.—Das zerbrochene ringlein (The broken ring) | 2 6 |
| 6.—Soldatenlied (Soldier's song) | 2 6 |

NEW MORCEAUX DE SALON,

BY ADOLPH GOLLMICK.

- | | s. d. |
|---------------------------------------|-------|
| 1.—Faniska, pensée fugitive | 2 6 |
| 2.—Réverie Amoureuse | 2 6 |
| 3.—La ci darem, transcription | 3 0 |
| 4.—The Dripping Well | 3 0 |

BOOSEY AND SONS' MUSICAL LIBRARY, 28, HOLLES-STREET.

OPERAS FOR PIANOFORTE, SOLO AND FOUR HANDS.

BOOSEY AND SONS' COMPLETE EDITION FOR PIANOFORTE SOLO.

The cheapest and most perfect ever issued. Each volume contains (in addition to the whole of the opera) an elaborate and interesting account of the story and music, enabling a person to acquire as perfect a knowledge of the opera as could be derived from attending its representation. The volumes are strongly bound in cloth covers, gilt letters, etc.

	s. d.		s. d.		s. d.
1. SONNAMBULA	4 0	6. FILLE DU REGIMENT	4 0	11. LA TRAVIATA	5 0
2. NORMA	4 0	7. FRA DIAVOLO	5 0	12. LES VÉPRES SICILIENNES	7 0
3. PURITANI	6 0	8. DON JUAN	5 0	13. RIGOLETTO	5 0
4. LUCREZIA BORGIA	4 0	9. LES HUGUENOTS	7 0	14. ERNANI (in the press)	
5. LUCIA DI LAMMERMOOR	5 0	10. IL TROVATORE	5 0	15. DON PASQUALE (ditto)	

RICORDI'S COMPLETE EDITION FOR PIANOFORTE SOLO.

Large oblong form, published at Milan, and imported by BOOSEY AND SONS, London.

	s. d.		s. d.		s. d.
AUBER. La Muette de Portici	18 0	DONIZETTI. Roberto Devereux	15 0	ROSSINI. Moïse in Egitto (in 4 atti)	13 0
BELLINI. Beatrice di Tenda	18 0	MERCADANTE. Il Bravo	18 0	" Otelio	15 0
" I Capuleti ed i Montecchi	18 0	" Elena da Feltre	16 0	" Roberto Bruce	24 0
" Norma	16 0	" Elisa e Claudio	18 0	" Semiramide	16 0
" Il Pirata	16 0	" Il Giuramento	18 0	" Tancredi	15 0
" I Puritani	18 0	" La Vestale	16 0	" Zelmira	15 0
" La Sonnambula	16 0	MEYERBEER. Il Crociato in Egitto	18 0	VERDI. L'Asedio di Arim	24 0
" La Straniera	18 0	" Il Profeta	30 0	" I Due Foscari	20 0
DONIZETTI. Anna Bolena	18 0	" Roberto il Diavolo	20 0	" Ernani	23 0
" Belisario	18 0	MOZART. Il Flauto Magico	23 0	" Gerusalemme	23 0
" Betty	15 0	RICCI (FED.). Corrado d'Altamura	18 0	" Giovanna di Gusman	20 0
" Don Pasquale	18 0	" Le Prigioni d'Edimburgo	18 0	" I Lombardi alla Prima Crociata	18 0
" L'Elisir d'Amore	15 0	RICCI (LUIGI). Un'Avventura di Scaramuccia	18 0	" Luisa Miller	26 0
" La Figlia del Reggimento	15 0	" Chiara di Rosenberg	18 0	" Macbeth	26 0
" Linda di Chamounix	18 0	ROSSINI. Armida	13 0	" Nabucodonosor	18 0
" Lucia di Lammermoor	18 0	" Il Barbiere di Siviglia (nuova edizione)	18 0	" Oberto Conte di S. Bonifacio	16 0
" Lucrezia Borgia	15 0	" Cenerentola	16 0	" Rigoletto	26 0
" Maria di Rohan	18 0	" Il Conte Ory	15 0	" Stiffelio	26 0
" Maria Padilla	18 0	" La Donna del Lago	16 0	" La Traviata	26 0
" Marino Faliero	18 0	" La Gazza Ladra	18 0	" Il Trovatore	26 0
" Parisina	18 0	" Guglielmo Tell	18 0		

SELECTIONS FROM OPERAS FOR PIANOFORTE SOLO.

BOOSEY'S OPERA JOURNAL,

A Cheap Series of celebrated Foreign Operas, arranged by NORDMANN, DIABELLI, and W. H. CALLCOTT.

	s. d.		s. d.		s. d.
La Sonnambula Bellini	3 books 2s. each	Complete 6 0	La Fille du Régiment Donizetti	2 books 2s. each	Complete 4 0
Norma	2 books 2s. each	" 4 0	Lucrezia Borgia	2 books 2s. each	" 4 0
Rigoletto	2 books 2s. each	" 4 0	Elisire d'Amore	2 books 2s. each	" 4 0
Ernani	2 books 2s. each	" 4 0	Linda di Chamouni	2 books 2s. 6d. each	" 5 0
Nino	2 books 2s. each	" 4 0	Anna Bolena	3 books 2s. each	" 6 0
I Lombardi	2 books 1s. 6d. each	" 3 0	Il Trovatore	2 books 2s. each	" 4 0

OLD SERIES.

	s. d.		s. d.		s. d.
Arabi (l') nelle Gallie	Pacini	2 books each 5 0	Parisina (with Acc. of Flute)	Donizetti	1 book 6 0
Barbiere (il) di Siviglia	Rossini	1 book 5 0	Pirata (il)	Bellini	3 books each 4 0
Beatrice di Tenda	Bellini	2 books each 5 0	Pré aux Clercs	Auber	2 books each 3 6
Bravo (il)	Mercadante	2 books each 5 0	Prigioni d'Edimburgo	Ricci	2 books each 4 0
Capuleti e Montecchi	Bellini	2 books each 6 0	Semiramide	Rossini	1 book 5 0
Cenerentola	Rossini	2 books each 5 0	Stradella	Flotow	1 book 4 0
Corradino d'Altamura	Rossini	2 books each 5 0	Straniera (la)	Bellini	2 books each 6 0
Corrado	Ricci	2 books each 4 0	Tancredi	Rossini	1 book 5 0
Donna Caritta	Mercadante	1 book 5 0	Ultimo Giorni di Pompeii	Pacini	3 books each 4 0
Elisa e Claudio	Mercadante	1 book 4 0	Vestale (la)	Mercadante	1 book 6 0
Gazza (la) Ladra	Rossini	1 book 5 0	Zampa	Herold	2 books each 4 0
Masanello	Auber	2 books each 5 0	Zelmira	Rossini	1 book 4 0

OPERATIC POTPOURRIS FOR PIANOFORTE SOLO.

HENRI CRAMER.

1. Stradella	Flotow	1 6
2. Lucrezia Borgia	Donizetti	1 6
3. Anna Bolena	"	1 6
4. Fille du Régiment	"	1 6
5. Elisire d' Amore	"	1 6
6. Martha	Flotow	1 6
7. Luisa Miller	Verdi	1 6
8. Battaglia di Legnano	"	1 6
9. La Sonnambula	Bellini	2 0

FERDINAND BEYER.

BOUQUET DE MELODIES.

BOUQUET DE MELODIES.										s. d.
1. Norma de Bellini	..	..	..	..	..	..	..	..	..	1 6
2. Favorite de Donizetti	..	..	..	..	..	..	..	..	..	1 6
3. Sonnambula de Bellini	..	..	..	..	..	..	..	..	..	1 6
4. Linda de Donizetti	..	..	..	..	..	..	..	..	..	1 6
5. Otelio de Rossini	..	..	..	..	..	..	..	..	..	1 6
6. Ernani de Verdi	..	..	..	..	..	..	..	..	..	1 6

BOOSEY AND SONS' POPULAR EDITION FOR PIANOFORTE FOUR HANDS.

Each Opera contains from 12 to 20 of the most favourite Airs arranged as brilliant Duets, by Nordmann, Callcott, and Diabelli. In cloth volumes, at one-third the usual price.

	s. d.		s. d.		s. d.
1. La Traviata	5 0	9. Norma	5 0	16. Elisire d'Amore	5 0
2. Les Vêpres	7 6	10. Lucrezia Borgia	5 0	17. Pré aux Clercs	5 0
3. Sonnambula	7 6	11. Matilda di Shabran	6 0	18. Ernani	5 0
4. Linda	6 0	12. Fidelio	6 0	19. Ultimo Giorno	5 0
5. Cenerentola	5 0	13. Rigoletto	5 0	20. Beatrice	6 0
6. Anna Bolena	6 0	14. Les Huguenots	7 6	21. Lucia di Lammermoor	6 0
7. Il Trovatore	6 0	15. Puritani	6 0	22. Zampa	5 0
8. Nabucodonosor	5 0				

RICORDI'S COMPLETE EDITION FOR PIANOFORTE FOUR HANDS.

In Large Oblong Form (unabridged).

	s. d.		s. d.		s. d.
BELLINI. Beatrice di Tenda	26 0	DONIZETTI. Lucrezia Borgia	26 0	VERDI. I Due Foscari	28 0
" I Capuleti e Montecchi	18 0	" Maria Padilla	26 0	" Ernani	28 0
" Norma	18 0	MERCADANTE. Il Bravo	26 0	" Giovanna di Gusman	32 0
" I Puritani	20 0	" Il Giuramento	26 0	" I Lombardi alla Prima Crociata	26 0
" La Sonnambula	26 0	" La Vestale	22 0	" Luisa Miller	30 0
DONIZETTI. Anna Bolena	26 0	MEYERBEER. Il Profeta	45 0	" Macbeth	32 0
" Belisario	26 0	" Roberto il Diavolo	28 0	" Nabucodonosor	26 0
" Don Pasquale	26 0	PACINI. Ivanhoe	26 0	" Rigoletto	30 0
" L'Elisir d'Amore	24 0	" Saffo	26 0	" Stiffelio	30 0
" Gemma di Vergy	26 0	ROSSINI. Il Barbiere di Siviglia	30 0	" La Traviata	30 0
" Linda di Chamounix	26 0	VERDI. L'Asedio di Arim	30 0	" Il Trovatore	30 0
" Lucia di Lammermoor	26 0				

BOOSEY & SONS' Musical Library, 28, Holles Street, Cavendish Square.

THE NEW ALEXANDRE HARMONIUM.

THE LAST PATENT—(TAKEN OUT IN JULY, 1857).

THE COMPLETE OR DRAWING-ROOM MODEL.

THE most important of all improvements has just been added to the Harmonium, by which the tone of the instrument is enriched, and made as soft as possible, without the loss of power: it enables any pianoforte player *at once* to play with expression, and without any of the difficulty attending the use of the old Expression Stop. Every instrument made under this patent can be played with perfect expression, even without its being necessary for the performer himself to supply the wind. A handle is attached, enabling any one to take this labour from the performer, which is found at times a fatigue to ladies. A *Perfect Diminuendo and Crescendo* is attained *with ease*, by the use of what may be termed a knee-swell. The bass can be perfectly subdued, and the treble increased, or *vice versa*, as the music may require; but beyond this, every single note can be increased or diminished with the greatest facility.

The drawback to—

THE HARMONIUM FOR THE DRAWING-ROOM

has hitherto been, that without great skill and practice on the part of the performer, it was extremely difficult to subdue the tone sufficiently, and the character of tone was too reedy.

THE NATURAL TONE OF THE DRAWING-ROOM MODEL IS SOFT AND SWEET, and greater power is obtained at will by the use of the knee-swell, instead of, as in other descriptions, where the natural tone is loud, and only to be subdued by the skilful use of the expression stop.

The tone is round and rich, and with none of the reedy character which, at least, in a room, is objectionable. When the swell is used the fullest power is likewise obtained.

The New Patent being expressly for Harmoniums intended for the Drawing-room, for the accompaniment of the voice, and for all the most refined purposes of the instrument, is adapted only to the three descriptions most in vogue for these purposes, viz., to the Harmoniums with Percussion action, and three Stops, eight Stops, and fifteen Stops. The increase in price for the addition of all the advantages of the New Patent over similar instruments without it, will be seen to be but trifling.

DRAWING-ROOM HARMONIUMS,

(NEW PATENT, WITH SWELL).

No. 1.—In Rosewood, one Row of Vibrators, three Stops, Percussion Action, Knee Swell, and blower at the back	25 Guineas
" 2.—In Rosewood (2 Rows of Vibrators), with 8 Stops, Percussion Action, Knee Swell, etc., etc.	35 "
" 3.—The COMPLETE HARMONIUM, in very handsome Rosewood or Oak case, 4½ Rows of Vibrators, 15 Stops, including all that are found in the best of former Harmoniums (the Patent Model), and in addition an entirely new and beautiful Stop (la Voix Céleste), the Percussion Action, Knee Swell, blower at the back, and, in fact, every improvement that has been hitherto applied to any Harmonium	60 Guineas.

N.B.—The Complete Harmonium is also a larger Instrument than the Patent Model.

MESSRS. CHAPPELL have just received a large number of the popular

ALEXANDRE HARMONIUM AT SIX GUINEAS,

Also an immense stock of all other descriptions.

No. 1.—In Oak, with 1 stop	10 Guineas.
" 2.—In Mahogany ditto	12 "
" 3.—In Oak, with 3 stops	15 Guineas; or in rosewood 16 "
" 4.—In Oak or Rosewood, and 5 stops	22 and 23 "
" 5.—Ditto ditto and 8 stops	25 and 26 "
" 6.—Ditto ditto and 12 stops	35 "
" 7.—In Oak, 1 stop, and percussion action	16 "
" 8.—In Rosewood, 3 stops, and percussion action	20 "
" 9.—In Oak or Rosewood, 8 stops, and percussion action	32 "
" 10.—In Oak case, 12 stops, and percussion action	40 "
" 11.—In Rosewood case, 12 stops, and percussion action	45 "
" 12.—The Patent Model, in very handsome Oak or Rosewood case, 15 stops, percussion action, etc.	55 "

MESSRS. CHAPPELL beg also to call attention to their

NEW AND UNIQUE COTTAGE PIANOFORTES.

No. 1.—In Mahogany Case, 6 7-8 octaves	25 Guineas.
" 2.—In Rosewood, with Circular Fall, 6 7-8 octaves	30 "
" 3.—In Rosewood, elegant Case, Frets, etc.	35 "
" 4.—In very elegant Walnut, Ivory-fronted Keys, etc.	40 "
" 5.—The Unique Pianoforte, with perfect check action, very elegant Rosewood Case, 6 7-8 octaves	45 "
" 6.—The Foreign Model, extremely elegant, oblique strings, 7 octaves; best check action, etc. The most powerful of all upright Pianofortes	50 "

Full Descriptive Lists of Harmoniums and of Pianofortes sent upon application to CHAPPELL and Co., 49 and 50, New Bond-street, and 13, George-street, Hanover-square.

N.B. An Immense Assortment of New and Second-hand Instruments, by Broadwood, Collard, and Erard.

Published by JOHN BOOSEY, of Castlebar-hill, in the Parish of Ealing, in the County of Middlesex, at the office of BOOSEY & SONS, 28, Holles-street. Sold also by REED, 15, John-street, Great Portland-street; ALLEN, Warwick-lane; VICKERS, Holywell-street; KEITH, PROWSE, and Co., 48, Cheapside; G. SCHEURMANN, 86, Newgate-street; JOHN SHEPHERD, Newgate-street; HARRY MAY, 11, Holborn-bars. Agents for Scotland, PATTERSON & SONS, Edinburgh and Glasgow; for Ireland, H. BUSSELL, Dublin; and all Music-sellers.
Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's-lane, in the Parish of St. Martin-in-the-Fields, in the County of Middlesex.—Saturday, November 28, 1857.